



66 PORTLAND PLACE LONDON W1 • TWO SHILLINGS AND SIXPENCE



San Fruttuoso, near Portofino, Italy. Photo by H. A. J. Lamb [A]



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- | | | |
|--|--|-----------------------|
| 1 EDITORIAL | 15 CHARLES RENNIE MACKINTOSH (1868-1928)—THOMAS HOWARTH | 27 BOOK REVIEWS |
| 3 INAUGURAL ADDRESS | | 30 PRACTICE NOTES |
| 6 UNVEILING OF PORTRAIT OF MICHAEL WATERHOUSE | 20 THE WELLS HOUSE, WELL WALK, HAMPSTEAD, N.W.3. ARCHITECT, C. H. JAMES | 32 CORRESPONDENCE |
| 7 PRESENTATION OF R.I.B.A. LONDON ARCHITECTURE BRONZE MEDAL FOR 1949 | | 33 REVIEW OF FILMS—19 |
| 8 PRESENTATION OF DIPLOMAS FOR DISTINCTION IN TOWN PLANNING | 24 REVIEW OF CONSTRUCTION AND MATERIALS | 33 NOTES AND NOTICES |
| 9 SPECIALIZED DEVELOPMENTS IN SCHOOL CONSTRUCTION—(A.S.B. LECTURE) C. H. ASLIN | 26 THE ARCHITECTS' BENEVOLENT SOCIETY CENTENARY APPEAL FOR OLD PEOPLE'S COTTAGES | 35 OBITUARIES |
| | | 35 MEMBERSHIP LISTS |
| | | 36 MEMBERS' COLUMN |

Building Productivity Meeting at the R.I.B.A.

The contribution that can be made by the architectural profession to better productivity in building is to be discussed at the General Meeting on Tuesday 28 November. The discussion will cover both the report of the Anglo-American Building Productivity Team and the report of the Building Industry Working Party. This meeting occurs between the time of our going to press and this JOURNAL being received by members. A full report, which it is hoped all members will study carefully, will be published in the December JOURNAL.

Mr. Michael Waterhouse, Past President, will speak on the American Report generally, and Mr. Robert Matthew, Architect to the London County Council, will follow him. The discussion will be opened by Mr. M. H. Thackray, speaking from the point of view of a quantity surveyor, and by Mr. N. Stanley Farrow, speaking from the point of view of a builder. The meeting will then be open for general discussion, any questions affecting operatives being dealt with by Mr. Frank W. Beazley, who was a member of the American team and is now Acting-Secretary of B.I.N.C.

A vote of thanks will be moved by Mr. Robert O. Lloyd, President of the National Federation of Building Trades Employers. It will be seconded by Mr. Walter R. Cowen, President of the Federation of Associations of Specialists and Sub-Contractors.

Members are also reminded that, on 12 December, Mr. John Summerson, F.S.A. [A], Curator of Sir John Soane's Museum, will deliver a paper entitled *Soane: The Case History of a Personal Style*.

Ecclesiastical Art Exhibition

In connection with the Festival of Britain, it is proposed to hold an exhibition of ecclesiastical art in the Library of Lambeth Palace from 4 June until 11 August 1951. The exhibition will be representative of all the arts and crafts, and the organizers say they would like architects who have been responsible for the building of churches or other ecclesiastical buildings or for important schemes involving the re-furnishing of such buildings to supply particulars of such work, at the same time indicating whether coloured drawings of churches or photographs of interiors would be available for showing. The exhibition secretary is Mr. G. Baden Beadle, 7 Tufton Street, London, S.W.1 (Abbey 4927).

Designation of Officers of the R.I.B.A.

The Council have authorized the following changes in the designation of the Officers:

The present Assistant Secretary, Mr. W. R. Ellis, is designated 'Deputy Secretary'. The present Negotiating Officer, Mr. David Benton, and the successor to Mr. G. E. Marfell, Public Relations Officer, when appointed, will be designated Assistant Secretaries. It may also be noted that no change is made in the designation of Mr. Everard Haynes, Secretary to the Board of Architectural Education, who will, however, rank as a Deputy Secretary.

Technological Education

The first report has been published of the National Advisory Council on Education for Industry and Commerce, set up in 1948 by the Minister of Education, under the Chairmanship of Sir Ronald M. Weeks. The report is named "The future development of higher technological education."

Although the organizations which were consulted differed in their views regarding the problem of developing technological education in this country in the best way, they were unanimous in maintaining that an urgent problem still exists.

The main recommendations of the Advisory Council are (i) the establishment or development of courses of a high standard in technology; (ii) the creation of new awards of degree standard, and (iii) the establishment of a Royal College of technologists to approve such courses and confer awards. The contribution of the technical colleges is considerable, and with improvements in finance, equipment, staffing and accommodation, they could provide more high-level courses of a degree standard and also courses for post-graduate work. A suitable award for these advanced courses might be an Associateship of the suggested Royal College, as a first award, Membership for the second award, and Fellowships and Honorary Fellowships for those who further distinguish themselves in technological education and research.

The report does not recommend that the Royal College should itself conduct examinations or set syllabuses, but should be responsible for approving the general conditions for the conduct of examinations and for the appointment of the external examiners.

R.I.B.A. Christmas Holiday Lectures

Professor W. G. Holford [F] has undertaken to give this year's Christmas Holiday Lectures at the R.I.B.A. His subject is to be *The Growth of a Town*; the lectures will range from the random grouping of primitive huts, through the evolution of set patterns following the appearance of public buildings, the need for protection, the development of urban industry and means of transport up to the creation of the new towns of today. The dates and titles are: 3 January, *Towns and Town-Places*; 4 January, *Towns and Townspeople*; 5 January, *New Towns*. Tickets may be obtained, free on application, from the Secretary R.I.B.A., envelopes being marked 'Christmas Holiday Lectures' in the top left-hand corner. The lectures are for boys and girls of 13 and upwards. One suspects, however, that there are many of Professor Holford's professional colleagues who would be delighted to hear him speak on so fascinating a subject.

International Council for Building Documentation

The International Council for Building Documentation (C.I.D.B.) was formally inaugurated by a unanimous vote of the General Assembly meeting in Paris on 23 October. The Conference was attended by 123 persons representing 23 countries and 11 international organizations. The R.I.B.A. was represented by Mr. J. C. Palmes, the Librarian. M. Marini, Director of the Centre Scientifique et Technique du Batiment of the French Ministry of Reconstruction was elected the first President.

The Conference was called at the invitation of the French Government, who showed their whole-hearted support to the organization through their Minister of Reconstruction, M. Claudius Petit, and by the presentation of the delegates to the President of the Republic, M. Vincent Auriol, at the Elysée Palace.

Five Working Parties reached agreement on, and outlined programmes for, further work on the exchange of information between the various national members. In general this will take place through the medium of abstracts of the national literature, published in English or French, on a standard format and with agreed classification.

Work has already begun on the preparation of national and international lists of building terminology; UNESCO, through Dr. Holmstrom, will play an active part in advising on the method of incorporating the results in a general polylingual dictionary which Dr. Holmstrom is compiling.

The body responsible for co-operation on behalf of the United Kingdom is the British Building Documentation Committee, whose chairman, Mr. B. Agard Evans, Librarian of the Ministry of Works, was elected Vice-President of the International Council. The Committee is representative of the building documentation interests in this country, including the R.I.B.A., the Building Research Station and the Building Centre.

Subjects for Measured Drawings

A sub-committee of the Tees-side Branch of the Northern Architectural Association has performed an original and useful service by compiling a list of buildings in the area of the Branch that are recommended for the general use and guidance of students. Many of these buildings are suitable for the sketching and measured work required in the R.I.B.A. examinations. The methods employed by the sub-committee should be noted by other Allied Societies who may be moved to follow this excellent lead. The compilation was made partly from the personal knowledge of the members of the sub-committee and partly from lists supplied by the National Buildings Record, Durham County Planning Department, the local representative of the C.P.R.E. and a Ministry of Town and Country Planning investigator who is preparing a statutory list in the Northern Region. The list gives the name and location of each building, its date and some informative comments on it. The buildings range in date from the 11th to the 19th century and in subject from castles to cottages.



Portrait of an Architect

A portrait, believed to be the only one in existence, of Daniel Asher Alexander (1768-1846) has been recently found in the collection of The Port of London Authority by Kenneth S. Mills [A]. By an unknown artist, it shows Alexander—wearing spectacles—during the time of his Surveyorship, between 1796 and 1831, to the London Dock Company. He was a Londoner by birth and studied at the Royal Academy. Besides his work in designing dock buildings he was also Surveyor to Trinity House, for whom he built lighthouses at Harwich, Lundy and Holyhead. Other of his works were restorations to the Inigo Jones buildings at Greenwich and Coleshill, for which he was publicly praised by Sir John Soane. He was also architect for prisons at Maidstone and Dartmoor. After a period of retirement Alexander died at Exeter and was buried at Yarmouth, Isle of Wight, where previously he had, for navigational purposes, raised the height of the Church tower. Among his pupils were James Savage and John Whichcord, the latter eventually succeeding to much of his practice.

Family Life in Flats

The Minister of Health, Mr. Aneurin Bevan, has appointed a sub-committee of the Central Housing Advisory Committee, under the Chairmanship of Mr. Henry Brooke, M.P., 'to examine social needs and problems of families living in large blocks of flats.' Sir Lancelot H. Keay, K.B.E., is a member of the committee.

R.I.B.A. Diary

TUESDAY 12 DECEMBER 6 P.M. Soane: *The Case History of a Personal Style*. John Summerson, F.S.A. [A].

TUESDAY 19 DECEMBER 6 P.M. A.S.B. Lecture. *Developments in the Design and Construction of Furniture*. D. W. Pye [A].



The Inaugural Address

By the President

Mr. A. Graham Henderson, A.R.S.A.

Read before the Royal Institute of British Architects on
Tuesday 14 November 1950

YOU WILL ALL, at one time or another, have been faced with the necessity of crossing a stream, or similar obstacle, by a narrow plank and hesitated in doubt as to whether you will arrive safely at the other side. The plank is possibly slippery and the water of unknown depth.

I found myself somewhat in that position when faced with the necessity of preparing this inaugural address. Can I preserve a successful balance? Can I avoid the awkward slip? Some of you may perhaps consider that a good splash and even a little stirring of the mud at the bottom of the stream might add to the interest and success on this occasion. I, naturally, do not share that view.

From my point of view, I felt that all reasonable precautions must be taken and, with what may be regarded as native caution, I have studied the inaugural addresses given by Past Presidents and sought the guidance of the Secretary. The latter source of information, normally so reliable, particularly on what a President should *not* say or do, I found to be strangely unhelpful. The only comfort I got was that this was probably the only opportunity I would have of expressing my personal views without embarrassment to the Institute.

The Past Presidents' addresses, on the other hand, I found to be almost too fruitful in ideas. They ranged across the whole field of architectural ideals and practice. They were given by men who had a nationwide reputation as experts on the subjects with which they dealt: Sir Raymond Unwin spoke on Planning in general and Town Planning in particular; Sir Giles Gilbert Scott reminded us that the Battle of the Styles was being fought just as keenly in his grandfather's day as at present, and that man, as the creator of the machine, should be its master and not its servant; Sir Percy Thomas showed, in no uncertain way, the economic, as well as the cultural, necessity for the employment of architects; Mr. Goodhart-Rendel claimed for the occasion freedom to discuss controversial subjects, and did so in characteristically stimulating fashion.

The war years intervened with restricted Institute activities. With the Presidency of Sir Lancelot Keay, inaugural addresses were revived, and his addresses are notable in that, while they reflect the changed social

and economic post-war conditions, they emphasize the same essential values for which his predecessors had stood. He summed up his first address himself in three words—'Co-operation, tradition, dignity.' Mr. Michael Waterhouse came to us as President with all the advantages of a great family tradition in the service of the profession and the Institute and most worthily upheld that tradition both in word and deed.

Which leads me, and, no doubt, many of you, to wondering what qualifications I possess to carry on the high standard of leadership set by my predecessors. To me, I confess, it is a somewhat sobering thought, as, unlike them, I come before you as a comparative unknown. Even some of my Scottish colleagues in the warmth of their congratulations seemed to betray a certain degree of astonishment at my elevation to the Presidency, and I would be the last to blame them. The only qualifications I can claim are an intimate knowledge of the average provincial architect's practice and problems, a lifelong interest in architectural education and a very sincere desire to promote the welfare of the Institute and the Profession.

Apart from qualifications, however, there is a certain significance in my appointment which can not be ignored. You have already had provincial architects as Presidents and, in Sir Percy Thomas, one who has served twice as President, but this is the first time you have selected an architect practising in Scotland for this high honour. As I read it, this is to emphasize, and rightly emphasize, the nation-wide position which this Institute occupies.

The words 'Inaugural Address' have a rather formidable sound, and even a two-fold meaning. In my case they seem to call for more than initiating a new session of Institute activities. They seem to demand a statement of personal faith rather than an essay on a subject of professional interest. This consideration and the fact—as I have reminded you already—that this is my 'free' night—an obviously tempting occasion for a Scotsman—may lead me to a rather rambling survey of architectural activities and ideals in endeavouring to justify my faith, which can be summarized in the statement that architecture, in its widest interpretation, is a necessity for the well-being of the community, and not a

luxury, and, further, that it will increasingly be recognized as such in the future.

It is a fact—a regrettable fact—that this necessity is still far from being fully recognized by the public. To find the causes for this and the reasons for my faith it is necessary, I think, to examine briefly what an architect is and does. What is his position as an artist and how should we assess the quality of his work? How does he differ from artists in other media? Finally, what was his position in the past, what is his position at present, and what should be his future relationship to the community?

An architect is an artist who sets out to produce works of art in a medium vaster in scale, more permanent in character, more restricted by considerations of usefulness, and more affected by scientific progress than an artist in any other medium. He is the designer, not merely of buildings, but of groups of buildings, which may extend to whole towns and cities, and his work must be judged in relation to these responsibilities.

To assess the value of a building, or group of buildings, as a work of art, all these factors must be taken into consideration, but particularly the last-named, where, over the course of history, new methods of construction have been evolved and from which new methods of architectural treatment have arisen.

This raises immediately the familiar question: Are we to regard all traditional styles, based on outmoded methods of construction as themselves outmoded, a useless study for the young and a sign of hardening of the arteries in the old? I leave you to answer this question for yourselves, but, for what it is worth, my answer is 'No', thereby probably confirming the younger generation in their judgment of me that I can be written off as a 'dead loss' architecturally.

They are possibly right, but perhaps not for the reason they think. As it happens, I made early contact with what I can refer to broadly as the 'modern movement'. The partners in my firm at that time, over 40 years ago, were John Honeyman, John Keppie and Charles Rennie Mackintosh. The first-named had all the dignity of a Victorian gentleman, an impressive record of Gothic Revival churches and scholarly essays in other styles. The second was robustly vigorous, often unconventional

and rejoiced in elaborate detail. The third strove to evolve new methods of expression and I need scarcely remind you he is now regarded as a pioneer in the so-called 'modern movement'. To work, from time to time, under each of them was a stimulating, if somewhat bewildering, experience.

To say that I was not affected by these various influences would be wrong. I think that it would be fair to say that my experience did induce at least a tolerant attitude towards the relative merits of traditional expression and experiments in other forms. My conclusion was then—and I see no reason to change it now—that the method of expression was incidental to the merit of the work done and that in the final analysis it was the personal conviction of the artist and the clarity of the message which he conveyed which determined the value of his work.

I have still the greatest sympathy with any artist's desire for a personal method of expression. In fact, he or she does not measure up to being an artist of any consequence unless some personal quality can be achieved. But a building is not a picture hung on a wall, removable at will. It is a permanent contribution to the amenities of a city or a town or the countryside, and the truest artistry may well be achieved by conforming to an existing pattern or to the traditions of a neighbourhood.

While I believe that architecture occupies, as a right, a pre-eminent position among the arts, and that the architect, in the expression of his art, should enjoy the same freedom as artists in other media, he differs from them in that he carries professional and other responsibilities which can not be ignored. He has clients with possibly ideas of their own to deal with. He has constructional and other technical problems to consider. He requires craftsmen, and possibly decorative artists, to bring his conception to reality. His dreams have to be supplemented with drains and other mundane matters. He has to have, not only faith in himself, but he has to induce someone else—his client—to have faith in him. He has to see that his client gets value for his money and gets it in a reasonable time. In addition to all these, he has one outstanding professional responsibility, namely, that to his brother architects.

Our code of professional conduct is the guide to this, and a very proper one, but no code, however strict, can ensure that common effort which is essential if our profession is to maintain and strengthen public confidence in the service we have to offer. It may mean sacrifices such as were made by members of this Institute to enable the profession, as a whole, to attain statutory recognition. It does mean personal service to this Institute and its Allied Societies.

If, in what I have said, I appear to have qualified my belief in the possibility of an architect being an artist, I would like to correct that impression. My conclusion is that, if he can fulfil all the professional responsibilities I have indicated, and maintain his artistic integrity, he is worthy of

what I have claimed for him—a pre-eminent position as an artist and, what you will agree is equally important, as a citizen.

I turn now to the architect's position in relation to the community. Broadly, it can be said that architecture, which, of all the arts, most closely affects the day-to-day life of the public, be they rich or poor, is the least understood and appreciated. The average layman can understand and appreciate factual representation of natural objects in pictorial or sculptural form, but lacking anything in nature to compare with the basic elements of architectural design he can not understand, and therefore appreciate it. The plain fact is that architectural works, with notable exceptions—and even then not usually for architectural reasons—are, so far as the public are concerned, not 'news'.

With that as the general background at the present time, let me turn to the position in the past. I think that it will be agreed that the social conditions which enabled the great architectural monuments of the past to be created are gone for ever. They were usually the concentration of power and riches in the hands of a few and the subjection of the many. While we rightly hold these cultural treasures of the past as very precious, as giving us a standard of artistic values, this does not blind us to the fact that they were known to, and appreciated by, a very limited section of the community.

I need not take you over the history of the architect's relation to the community in the past. He was, broadly speaking, an individual—sometimes unknown—working for individuals. His position changed with the passing centuries and, while he was more fully recognized, it was still only by a limited class with cultural training and an appreciation of the arts.

You are familiar with the changes brought about by the industrial revolution of last century. A new class of clients had arisen with limited taste and a competitive desire for display. This led to raking over of the ashes of the past to find novel architectural features. To the public architecture appeared to have become a mystery, the high priests of which preached differing doctrines and often shouted rudely at one another. It was still an adornment for the rich and an unnecessary luxury for the poor.

But beneath the surface the main stream of architectural development was going on. The battle of the styles still persisted, but style became more the servant and less the master. The profession became more conscious that its mission was to create, and not to imitate. Standards of professional education and conduct were evolved. The architect became more conscious of his responsibilities to the public in general and to his professional brethren.

From the end of the Victorian era up to the early years of this century there were gradual changes affecting both the social structure and the aesthetic outlook. Two world wars and scientific progress have accelerated these changes. The social pattern is now different. There is recognition of the

vital necessity for healthy living and working conditions in pleasant surroundings. This and economic considerations have made us recast our approach to our professional and artistic responsibilities.

I have already referred to the fact that, at the present time, architecture still creates little public interest, but I think that that gloomy picture has shown signs of change, whether it is because of enlightened legislation which restricts the activities of the jerry-builder, or whether the difficulties at the present time of carrying out any building project have forced attention on the importance of those which we are allowed to build, there is no doubt that public attention is being directed towards us.

I presided at a meeting in this room recently when the Minister of Health presented medals for the best housing schemes in urban and rural areas carried out since the war. I described this as a very significant occasion, it being, as far as I am aware, the first time the State has initiated a comprehensive and continuing scheme for the recognition of architectural values.

There are many other indications of greater appreciation of such values—the extensive regional and town planning which is taking place, the creation of new towns, the development of industrial estates and the attention which is being focused on new schools. In all these it is now recognized that the architect has the most vital part to play, that they may be conveniently planned and soundly constructed, but without the quality of design and detail which he alone can give they will fail to realize their full purpose.

You may say that these projects are based largely on economic and other considerations and have little impact on public appreciation of architecture. I do not think so. The word 'architecture', as I have said, includes many elements. The layman can understand only some of them. He can not be expected to understand the importance in design of arrangement of masses, the proportioning of solids to voids, maintenance of scale, structural requirements and many other points, but he can understand some of the elements which are essential parts of good design, such as convenience of planning, grouping in relation to surroundings, quality of construction and materials, suitability of detail and colour, and it is on the basis of these essentials that we must present our case to the public. We can only do so by ensuring that every architect is thoroughly trained to give these services, whatever his quality as an artist may be.

What I have in mind is not the service which can be given by exceptionally gifted men, but that which can be given by architects of average ability who, as in all other walks of life, provide the great majority of our profession. We are justly proud of the work of exceptionally gifted men, and they will inevitably set a standard in design for the average architect. They will almost certainly exercise the greatest influence on the development of our art, but they are not the really important element in advancing

our status as a profession in the estimation of the public.

They can, from certain points of view, be even a danger both to themselves and the profession. They tend to attract a disproportionate amount of work to themselves, with a possible lowering of their own aesthetic ideals to cope with this. They attract followers or imitators and the public are apt to accept all their work as good, as establishing a standard, whether it is, in fact, so or not.

Here, then, is the picture of the future as I see it and the foundation of my faith. On the one hand, a growing public awareness of architectural values and, on the other, a profession rising to a higher level of general competence through systematic education both in design and in all technical subjects. I believe that my faith will be justified and it is naturally to the younger generation I look principally for this justification. If they can take all that is good from the lessons of the past, equip themselves for their task, give of their very best in their work and, above all, have faith in themselves, I am confident of the future of our profession and of the public reactions to it.

VOTE OF THANKS

The Right Hon. Richard Stokes, M.C., M.P., Minister of Works: I take it to be due to the long and happy association which your great Institute has had with the office which I now attempt to control that I have been invited here tonight to move this vote of thanks. Needless to say, I am very happy to do it. I might perhaps claim that it is also due to the fact that I am almost related by blood to your Institute in that my uncle, Leonard Stokes, was at one time President.

May I commence by expressing to your retiring President my thanks and the thanks of my Department—but especially mine—for the great help he has personally been to the Department and to me in the efforts which have been made to produce more and better things throughout the length and breadth of this great land.

Coming from below the gangway—if you understand what I mean by that parliamentary expression—where I served a devoted period of 12 years as a critic of whatever Government happened to be above it, it does make a tremendous difference to find that the leaders in the arts and the industries are so willing, whatever their political colour, to co-operate to the common end; and I do sincerely thank Mr. Waterhouse for the great help that he has been to me in the short term that I have been in office.

That is not to say, Mr. President, that I expect to retire at once. I hope also, of course, that I shall get the same help from you, and I would wish to congratulate you on your Inaugural Address.

You stressed that an architect is not merely an architect but an artist. I should like to go further than that, being myself merely an engineer, and to say that today he has to be not only an architect and an

artist but a consultant, a planner—the much despised word which we can not do without—and an ‘inspirer’. He has to be the man who inspires the use of the practical improvements that can come from the use of new materials, and particularly from the use of machinery—machinery that is created for the use of man and not to make man its slave. For it is surely only by the use of greater mechanical contrivances and by the use of all the products of science that we can bring about the change in everybody’s life which all of us surely desire.

When I think of the building efforts for which I am supposed to be responsible, which I believe cover no less than 1,400,000 people, I would like to stress to this great audience that the builders and the operatives are helpless without the architects. Surely now more than ever is it necessary that the skilled man—and by that I mean the creator, the architect, the designer—should have practical training. Without this we shall never get the co-operation of the masses of the people, and by that I mean the masses of the building workers who construct all the lovely things which touch so closely on human lives.

You, Mr. President, said you were the first Scot to hold this high office. You have followed the tradition of your countrymen: Scots always invade the south and ‘pinch’ the best jobs. I can only express the hope that we shall not always, during your term of office, have to toil to Edinburgh or Glasgow in order to meet you, but that you will continually come south.

You emphasized the influence of building on the day-to-day lives of the people and, indeed, it is perfectly true that everywhere we depend enormously on the architect. One thing I should like to stress in relation to this great problem of trying to make the building operative produce more is that architects should make up their minds and having made up their minds not change them. And may I say that they should induce the builder to do likewise; and both the architect and the builder should appreciate the really vital importance today of the effect of pre-planning on what could be the total output. I am not going to discuss today the possibilities as to what might happen if everybody did everything right, but it must be perfectly obvious to the least intelligent of us that given proper pre-planning and a definite idea of what we are going to do, it is much more likely that we shall get a higher output than we shall ever achieve if we are faced with constant changes.

I would like also to say this to you: that I do hope everybody feels really invigorated by the tremendous show of craftsmanship that has been brought forward in the construction of the new House of Commons. Very naturally, I offer congratulations to the architects, and I also feel very profoundly that it is grand to realize that the art of the craftsman is not yet dead in this country. Whilst I know we may at the moment be confined to buildings which are limited in their scope from the architectural

point of view, because people want the same sort of thing in large quantities, yet we can hope that in the not too distant future we shall find ways and means of offering to all the young, enthusiastic and visionary architects the opportunity to display their skill and join that skill to the craftsmanship of the craftsmen who are still alive in this country.

I do want to stress, Mr. President, how grateful I am to you for asking me here tonight, and I do realize the responsibility that rests upon my own Ministry for trying to guide you along the right lines. I think myself that there is a wonderful opportunity ahead if only we can get out of our heads this idiotic notion that sooner or later we must blow one another to pieces. After all, if there is another war, the one after that will be fought with bows and arrows, and we need not bother very much about that. If we can only get away from this silly position into which the world seems to have drifted, surely in the great reconstruction ahead of us there is an almost unbelievable future for the imagination, intelligence and skill of the architect, and with that, Sir, I thank you for your address and wish you a very happy and successful term of office.

Sir Lancelot Keay (Past President): It is a great honour to be asked to second this vote of thanks and for me it is a great personal pleasure. I was not sure, Mr. President, whether you quoted three words of mine from guile and whether you thought I should join swords with you against our esteemed and excellent Secretary, because he refused to do for you exactly what he refused to do for me and wisely will refuse to do for all Presidents, who seek his aid in the preparation of their Inaugural Addresses. But lest you feel that you are not going to get his services hereafter, I can assure you that your footsteps will be guided from the pitfalls which await every President and especially those, if there be any, who refuse to ask or accept advice.

You said that you were particularly interested in education, in the education of the young architect. That, I think is one of the most important things facing the profession today, because we are being challenged on all sides that our education is incomplete. Even the Minister said tonight that we can not make up our minds. For many years I have worked for many municipal masters. They had difficulty in making up their minds and I believe the same thing happens in Government circles.

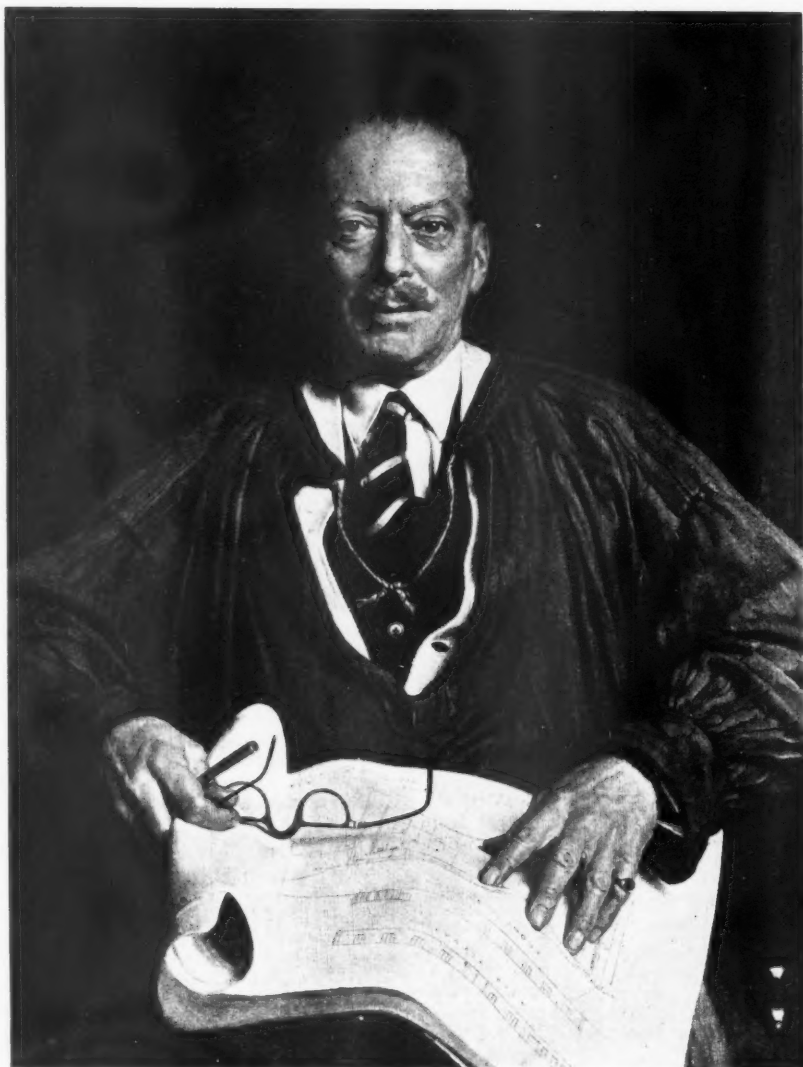
If I quote you correctly, Mr. President, you said something which appealed to me very much indeed: that you do not believe ‘all traditional styles based upon outmoded forms of construction are themselves outmoded and useless for the study of the young.’ How very right you are! Surely the study of Latin is essential to the student of modern languages and the study of outmoded styles is just as essential to the modern architect of today. It is im-

portant that we should realize that we—and I do not say this with any suggestion of offence—are a little more than engineers, but I wonder very often when I look round some of the buildings in this country whether they could not have been put up by engineers—in fact, some of them a great deal better. It is rather significant, is it not, that having built some of these very modern functional buildings, we go running post-haste down to Whitehall to know whether we can have a special grant to put a little bit of sculpture on the corner. Why? Because with standardization and functionalism we are in danger of losing that delicacy of craftsmanship which has made the tradition of this country in architecture.

You quoted the other two words I mentioned in my own address, and I have not the least doubt that you will fulfil your office with 'dignity' in accordance with our best 'tradition.' You may depart from tradition perhaps in one respect. The Minister will know that his uncle is portrayed in this Institute in a dressing-gown. I do not know what departure from sartorial tradition we are going to see in a moment or two, but I suggest that when it comes to the lot of your successor to unveil your portrait it would be gratifying if you were so attired as to leave no doubt that you were our first Scottish President.

I join with the Minister on behalf of all here in thanking you for your very excellent address. You have a difficult time ahead of you, and a period of sacrifice. But if I may depart from the strict text which has been given to me, I know that you will have the help of your wife, and I am perfectly certain that both of you, wherever you go, will uphold the dignity of this great Institute. To you and to her we offer our very best wishes.

The President: My Address, I am afraid, has exhausted me, and therefore I am only going to say this word—and it is a very sincere word—of thanks to you, Mr. Minister, for coming here tonight and honouring us with your presence and honouring me especially with your very kind words. To Sir Lancelot Keay also I would like to express my very sincere thanks. Thank you very much indeed.



The portrait of Mr. Michael Waterhouse, M.C., Past President, which was unveiled by the President, Mr. A. Graham Henderson, A.R.S.A., at the Inaugural General Meeting on Tuesday 14 November. The portrait is by David Jagger, R.O.I.

THE UNVEILING OF THE PORTRAIT OF MR. MICHAEL WATERHOUSE, M.C.

The President: It is now my very pleasant duty to unveil the portrait of Mr. Michael Waterhouse, my predecessor as President. Before doing so, however, I would like to say how greatly we all appreciate the services that Mr. Waterhouse rendered to the Institute not only during the two years of his Presidency, but during the many previous years he served on the Council. His activities as President are too numerous to mention, but one outstanding task he was called upon to do is fresh in our memories, namely, his visit to America with the Anglo-American Productivity Team. We have heard a good deal about the work of this Team, and we know that its work is not yet complete, but we are

very hopeful of outstanding national benefits from it.

Mr. Waterhouse has a unique distinction—and one in which I think he will probably not be rivalled—namely, as the son and grandson of former Presidents. I am sure we would all wish that that family tradition and distinction may be further extended in the future.

Of my own personal reactions and those who have served with Mr. Waterhouse all I need say is that I could not have wished for a better President to serve under. His courtesy, tolerance and understanding were always notable features of our meetings. I would like also, if I may, to thank on your behalf Mrs. Waterhouse for the

enthusiastic help which she gave to Mr. Waterhouse in his numerous social duties on behalf of the Institute.

I have had a private view of the portrait, and I think you will agree with me when you see it that it is an extremely good likeness. Of its artistic merits I do not propose to speak; I have mixed too long with artists to be dogmatic on the merits of a work of art. In any event you are all probably better able to judge its merits than I am. For what they are worth I offer Mr. David Jagger my congratulations on having produced a portrait which I regard as an outstanding addition to our already notable collection.

Mr. Michael Waterhouse: Now that the talkies are over, we come to the silent pictures, silent even though this may be a speaking likeness.

David Jagger won't speak if he can possibly avoid it, so it is up to me to do all the talking for both of us. First, I will welcome him here among us tonight. I welcome also his next door neighbour—next door in both senses of the word. Their studios are side by side, and so they sit tonight—Henry Rushbury. It is fitting that he should be here tonight as one of our Honorary Associates, and fitting, too, that the best portrayer of architecture that I know should be beside the best painter of architects that I know. I only wish that Henry Rushbury could do more portraits of our older and lovelier houses before they and their owners are swept away.

It is very apt that the occasion of the inauguration of the new President should also be the swan-song of the past one and that he, by the sight of his own picture, should be reminded that he has become a back number and only one of a picture gallery.

It is true that in this picture you do not see me as you are accustomed in this building. This is me as I am in my office in my ordinary working garb. How I came to be painted like this you shall hear; and, knowing as I do, how intensely David Jagger hates making a speech, I know that I have the chance to tell you of our enjoyment of each other's company in the painting of it. And I believe that I can say what I like without fear of goading him into breaking his traditional silence.

You can imagine how tired a portrait

painter becomes of painting nothing but best suits. Realize, in the course of his lifetime the acreage of lounge suiting that he has to put on canvas relative to a trifling square footage of faces. Appreciate the joy of being able sometimes to revel in floppy folds instead of tubular garments.

That is how it happened between us when he saw me like that. This, too, the reason for the roll of drawings on my knees. You wonder, no doubt, what famous building they portray. I will let you into the secret. They are nothing more nor less than M.O.W. standard hutting! You may well feel that herein lies a fitting and somewhat sardonic symbolism of our own times that this should be the only drawing that the P.R.I.B.A. can find in his office to be perpetuated in his portrait.

It is, indeed, typical of this age; but the real reason is simpler and accidental rather than deliberate. We were playing about together with pose and balance, with shapes, and forms, and folds, when suddenly David said: 'Hold it. You've got it. Don't stir.' That pose with the form and the folds of the drawing was perfect. The simple lines on that particular sheet, picked up at hazard, gave, as no other, the contour over the knees. Knowing that the sheets would never roll and fold in exactly this form again, he photographed it, and that drawing was painted from the photograph. Here may I say that I think these facts should be recorded, and I shall ask that at least this part of what I am now saying shall be preserved and stuck on to the back of the frame to record this explanation for future generations.

Now to talk of the painting itself. If you enjoy, as I do, sheer perfection of craftsmanship for its own sake I ask you to come later and look closely into the technique of the textures and you will see what I mean. That tie is silk. That shirt a cheap cotton. The flesh is flesh—not just only pigment and oil on canvas. That old yellow waistcoat which brings into my office life the friendship of many happy country days: see the faithful detail of its frayed edge and bulging buttonhole. That linen overall has been part of my working life for thirty years, made for me by our old family nurse Nanny Pye. I tell you her name because I remember her for the simple and utter goodness of her nature, and I treasure the memory of her for the influence that she has had upon my upbringing and my whole life. I am proud and happy that she should thus be perpetuated in this memorial of my working life. For, as I said at the beginning, this is me in my workaday clothes, as I am when I am doing things, creating real things; not as you have so often seen me here, merely talking. You know that at heart I am one whose enjoyment of life comes from *doing* things, that to me works mean more than words.

Finally, I would like again to thank this Institute, and especially its Councils, for having honoured me with the position that is the cause of this portrait. My best memory of these two years is of the friendships I made among you. Above all I am glad of this occasion publicly to thank David Jagger for what he has done for me, and also to congratulate the R.I.B.A. on being enriched with what is, in my opinion, one of the finest examples of his work.

PRESENTATION OF THE R.I.B.A. LONDON ARCHITECTURE BRONZE MEDAL AND DIPLOMA FOR 1949

The President: I have a further pleasant duty, and that is to present the R.I.B.A. London Architecture Bronze Medal and Diploma for 1949 to Mr. C. H. James, R.A., for his building, The Wells House, Well Walk, Hampstead.

I regret that I have not had an opportunity of actually seeing this building—or, rather, group of buildings—but I have seen illustrations, and those of you who have seen the building will, I am sure, agree with me that it is a worthy winner of the Institute's award. It has that satisfying and restful quality, with, at the same time, an individual approach, which within the limitations imposed by housing scheme work are, I think, remarkable. It respects local traditions and amenities, and it is especially interesting to note that it recently received one of the first of the housing medals to which I referred in my Inaugural Address. This confirmation of its merits must be very gratifying to Mr. James. I am sure it is also a considerable source of satisfaction to the Hampstead Borough Council to have their judgment in the selection of the architect confirmed—an architect who has established a standard such as this in their borough.

I have much pleasure in asking Mr. James to come forward and receive this medal and diploma.

Mr. C. H. James, R.A. [F]: I feel it is a very great honour to have been awarded this medal and to be awarded it for housing, on which I have spent the greater part of my life. I love housing. Very few people do, but if you do not love it I do not think you can do it.

I have been a long time in housing. I started early in 1913 drawing the plans for cottages for the Ebenezer Howard Cottage Society, of which Mr. F. J. Osborn was then the very young secretary.

I am on the London Award Jury, so it is no wonder I got the medal! But, as a matter of fact, I managed not to turn up on that day, though I was on the preliminary canter.

This site was probably the most important housing site that anyone could have had to deal with, and one of the most difficult. It was in the middle of old Hampstead. I had all the neighbourhood against me, although I was in no way responsible for the selection of the site. I found myself acting as principal witness for the defence of the Borough Council. Most of you, Lon-

doners at least, will remember that there was a considerable row about the Hampstead site being acquired for housing at all. My friend, Ivor Brown, wrote against it in the housing news in the *OBSERVER*. But even he, I think, has got used to it.

There was nothing important on the site except one or two old houses, one of which—Burgh House—we did save. That dictated to a large extent the type of building I should do, but as I am very apt to do that type of building, it gave me no difficulty at all. Some people will say it is 'Georgian', but it is only Georgian to the extent that the walls are brick and the windows slide up and down, and it has a tiled roof on it. The Council wanted a tiled roof, and I think they were perfectly right. In any case, I do not think the site called for any kind of Continental or Brazilian building, such as we see illustrated today.

The most satisfactory thing to me is that everybody seems to be satisfied. They have even asked me—and I have accepted—to be Honorary President of the Residents' Association. I know many of the tenants personally, and I can not get any of them to complain about anything. Yet I took no steps except planning steps to avoid noises going

through the building. Apparently the tenants are happy because, contrary to the usual custom, the living-rooms are nearest to the common staircase and the bedrooms are grouped together instead of the living rooms: some of the living rooms are as far as 70 ft. apart.

My clients have been very good. Perhaps they are rather like some kinds of dog. If you show any kind of fear they will bite you. My 'local' is the Wells Hotel opposite the site, where many pleasant site meetings used to be held between 12 and 1 on Saturdays. The neighbours appear to be satisfied; if they were not, I should soon hear about it in the local.

In expressing my thanks to those who so ably helped me, I think I should start with the builder, Mr. William Moss. I call him a builder advisedly, because that in fact is what he is. He is not a financier, and he does not sit at a table covered with telephones and bells, but gets round every job at least once a week. His father was a builder, and I believe his family have been builders for six generations. He is much more than a builder to me, as he is one of my oldest friends, our children having been to school together, and my fortunate nephew is now married to one of his daughters. All that makes the work easier. Once tenders are opened and it is found that a firm of this calibre is going to get the contract the architect's worries are largely at an end.

Other people who helped on this job are here. There is our quantity surveyor, who was very helpful, and the general foreman, Mr. Robertson, and the clerk of the works, Mr. Williamson. I hope Mr. Robertson regards me as a friend, as I do him. I am very pleased to say he is now working with me on another contract. Those fellows who are now sitting with him follow him round, and I hope they will go on following me round as long as I remain in practice. Mr. Robertson always seems to be about six months ahead of the job, and if he tells you something is to be finished on a certain day it is finished. There is never any doubt about it. He told me that the last flats would be finished at the end of January, and with the exception of a little site work they were finished by Christmas.

Just after the job started I lost my senior and only pre-war assistant. He went into a T.B. home. He had been a prisoner

of war many years and had contracted T.B. in Germany. I had to carry on alone, and only my daughter, who bears the name, honoured in this profession, of Bradshaw, had anything to do with the drawings. My assistant, Mr. Sanders, was unable to come today because he is not allowed out in the evenings.

The clerk of the works, Mr. Williamson, was invaluable to me under these conditions. He made a number of drawings on the site. I gave as much tuition as I could in draughtsmanship, and he made a lot of interesting little drawings of alternatives and steps and bits of railing. All the time we were trying to cut down the cost as much as we could, and I am glad to be able to say that in spite of a £5,000 increase we are still £1,000 to the good on the tender amount.

The President: I have pleasure in calling upon the Mayor of Hampstead, Mr. Alderman R. J. Cleaver, to come forward and receive this replica of the medal, as representing the building owners.

His Worship the Mayor of Hampstead (Mr. Alderman R. J. Cleaver): I find myself at some little disadvantage in talking to a distinguished company of architects. The Minister spoke about making up your minds. That is what the Council did when they engaged Mr. James to be the architect of this scheme. They made up their mind and they stuck to it, and Mr. James saw to it that he made up his mind, and the appropriate Ministers in their turn had to stick to it to a very large extent.

There was, as Mr. James said, very great opposition to the scheme. It is in the centre, one might say, of the older part of Hampstead. Indeed, it is actually adjacent to the site of the Hampstead Wells of which many of you have no doubt heard as having been established there in the early 18th century. I think the 'Long Room', which had to be demolished, was built in about 1703, so you will realize that the buildings were showing some signs of disuse. Nevertheless, so conservative are people in that part of the world—I am not necessarily speaking from the political point of view—that they said, 'What we have we want to keep and we do not want you to come here with any of your new-fangled housing schemes.'

There was a very prolonged enquiry, and Mr. Morgan, sitting on my right this

evening, who was then Chairman of the Housing Committee, was very prominent in the appeal made on behalf of the Council at the public enquiry. It is no doubt due in some respects to his efforts in this particular matter that the decision of the Ministry was a favourable one for the institution of the scheme. The degree of satisfaction which has since been announced by the various former opponents gives my Council very great satisfaction in its turn. People realize now that that site was to some extent a shambles with some very old and ugly buildings on it, and that now a very eminent building has been erected, one of which they, as residents of the Borough, can be justly proud. It is a building of which we as members of the Council are also proud and we are happy to know that we took the opportunity of obtaining the advice of one of my predecessors, a member of this Institute, Mr. Alderman Milne, and engaged Mr. James for this particular piece of work. We are very thankful that we did have that advice. We are very thankful to Mr. James for the work he did, and the fact that this particular building has received the approbation of your Institute is a further source of great happiness to us in Hampstead.

Mr. William Moss (representing the Contractors for the Building): I must thank you for allowing myself and my staff to take part in this very interesting evening—more interesting than usual to us. As a rule, we only see our architects one at a time.

There is very little more I can say about Wells House except that it has been a happy job all through. I think the architect really was the model on which the Working Party drew up their report, because among the duties of the architect, according to that report, is that he should have his drawings ready before the builder gets on the site. Mr. James rather spoilt it for me this evening when he said Mr. Williamson provided a lot of drawings. I was going to say we had them all before we started. There were no variations, nothing to stop us, and as a result the job was ended to time. This is one of the few jobs I have handed over to time since the war. I have Mr. James to thank for being in that fortunate position.

Thank you on behalf of my staff. We are glad to be here to see that our efforts in helping Mr. James have been so much appreciated.

PRESENTATION OF R.I.B.A. DIPLOMAS FOR DISTINCTION IN TOWN PLANNING

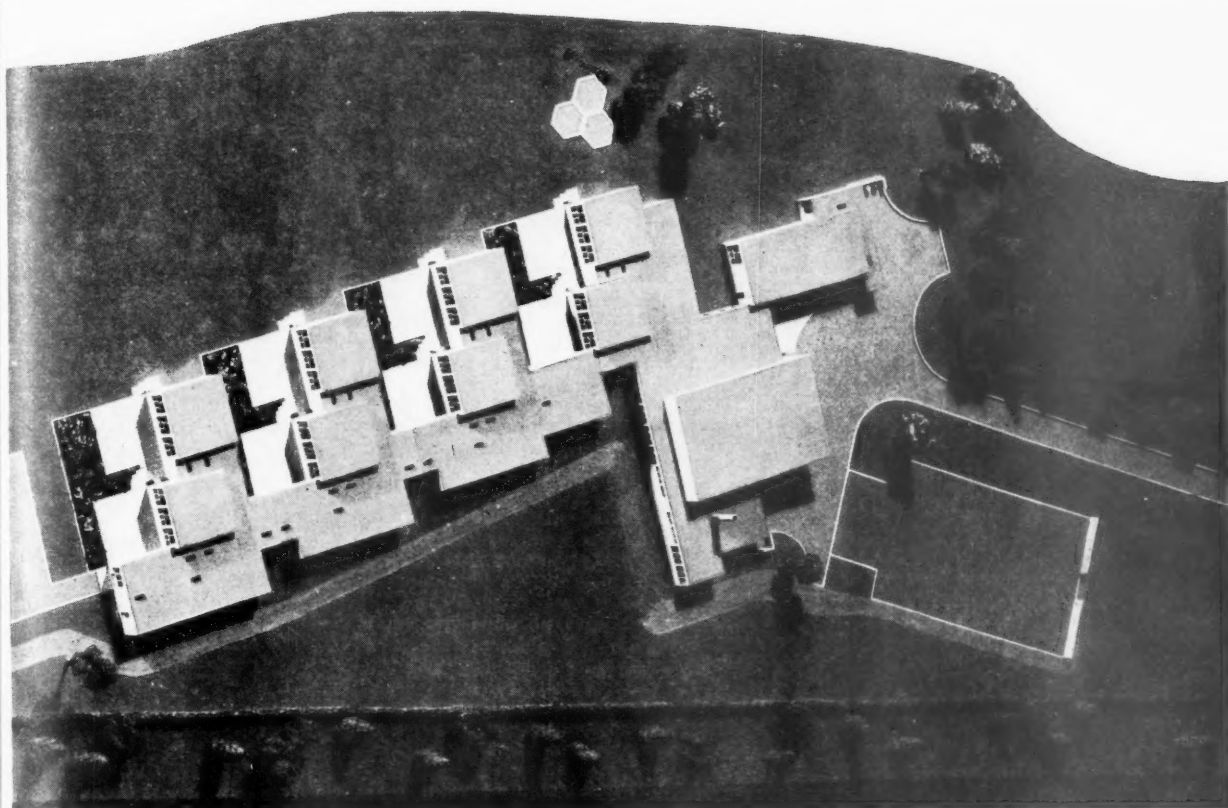
The President: I have now to present Diplomas of Distinction in Town Planning to Mr. Graham R. Dawbarn, C.B.E., M.A. (Cantab.) [F], and Mr. Thomas E. North [F].

The citation in the case of Mr. Dawbarn reads: 'As Godwin and Wimpey Bursar, 1931, Mr. Dawbarn submitted a report on "American Air Ports". He has acted as

adviser to four Governments, two Italian States, the States of Jersey and Guernsey, and numerous municipalities including the City of London, with regard to aerodrome construction, including landing grounds, buildings, lay-outs, zoning, etc. His executed work includes landing ground works at Birmingham, Cheltenham, Derby, Guernsey, Heston, Jersey, Langley, Lough-

borough and Perth.'

The citation in the case of Mr. North reads: 'The Council have conferred the Distinction upon Mr. North, who is Borough Architect and Planning Officer of the County Borough of West Ham for his outstanding services to town planning in the reconstruction of this heavily war-damaged borough.'



Bushey, Mill Lane, Infants' School

Specialized Developments in School Construction

By C. H. ASLIN [F], County Architect, Hertfordshire County Council

Read at a meeting arranged by the R.I.B.A. Architectural Science Board, 24 October 1950

L. P. Rees [A], Chairman of the Architectural Science Board, in the Chair

I AM NATURALLY pleased to have been paid the compliment of lecturing under the auspices of the Architectural Science Board. The subject is so big that I had some difficulty in making up my mind how it was to be dealt with. The fact that the lecture was under the auspices of the Science Board might lead one to believe that it should be largely a scientific discourse. On the other hand, this is the R.I.B.A., so I propose to deal with the subject from the angle of architecture.

In the first place the work of the department, owing to the good offices of our friends of the technical Press, has been fairly well publicised and anyone who has read the journals will have a reasonably good idea of the type of structure which has been adopted, so I think it would be more profitable to talk to you not on how we do it, but on why we do it.

As you are all aware, whether associated with local government or not, in 1945 all local authorities were faced with the tremendous task of implementing the 1944 Act, and it was perfectly clear that every authority, however busy in the past, would have a bigger task than ever before, and everything would have to be built at a greater rate than at any previous time.

The first and most obvious difficulty, and this must have been clear to everyone at the time, was the lack of building material and labour. It was particularly emphasized in Hertfordshire, because of the proximity to London, and because we have four new towns, and at the moment two L.C.C. housing estates, so that the magnitude of the task was possibly greater than in any other county.

It seemed to me at that time that in order to build fast, and after all that was the re-

quirement of our clients, whose first need was for schools to put the children in, it seemed to me the only way to do it was to go in for some form of prefabrication. Prefabrication is an ugly word meaning anything between a term of opprobrium and a cult of religion. I regard it as a natural development of everything that has been going on for the last hundred years.

We were used before the war to prefabrication of a kind, from doors made by specialists to standard windows and all kinds of building materials which were in fact prefabricated. There is, however, at the present moment an overriding difference between the form of prefabrication before the war and that which we are attempting to do, but that however I shall attempt to explain at a later stage.

We had first of all to overcome the labour problem and I pursued this matter of prefabrication from the point of structure generally with the idea of trying to do two things at once. That is to find manufacturers who could fabricate materials of various kinds and provide labour to fix on the sites. The only labour the general contractor had to find was the clearance of the site, drains, foundations and the like.

There are, of course, two choices of approach to prefabrication, the commonest approach is to standardize a bay unit in concrete or aluminium or other material, and the alternative is to standardize the component parts. Most of the manufacturers at that time were in fact standardizing



Croxley Green Junior School

bay units. It has an obvious disability in that it lacks flexibility. If you design a whole room, all you can do with it is to stick a series on one end or the other and get something like a train; it only works on the flat. If, however, you go in for small components, you have enormous flexibility, both horizontally and vertically, and can do anything you like. The programme therefore at its inception was created by necessity, it was stimulated by a good patron, and insofar as it has been successful it has produced buildings whether or not they are approved of architecturally.

You will forgive me if I, for a little while, try to explain the difficulties and advantages of carrying out a programme of this kind in a local government office. In the first place, the method adopted would be impossible unless you had a very large programme. 'One off' would cost a terrible amount of money. You would have great difficulty in persuading any manufacturer to embark upon it. The fact that the programme was large was a tremendous advantage.

Disadvantages in relation to local government set-up are that, as people may not be aware who are not in it, the financial controls under local government are much greater than the average member of the public thinks them to be. He is apt to think that there are large quantities of money coming from the ratepayer and it is used liberally. That is not the case. The facts are that the hold over the purse-strings under local government, both by the central government and local government itself, is very tight and very severe. Consequently, all kinds of things had to be done to get the programme started. As you are aware, if you invite tenders next week and you hope to start the week after, you certainly would not get a builder, or if you did the builder and yourself would then be involved in the problem of chasing scarce materials. This scheme obviously would not work unless the materials were available the moment you had let a contract. That led us to seek the necessary authority to buy materials in advance.



Bushey, Mill Lane, Infants' School entrance

If you had a programme which was going to start next year in January you would naturally have to buy the whole of your materials this year. There were two obvious difficulties in this. Where do you get the money from? We have a first-rate local authority and they produced enough money for a set of schools without knowing what they would look like or what they would cost. We also had fortunately, without which we should have done nothing, the financial backing of the Ministry of Education.

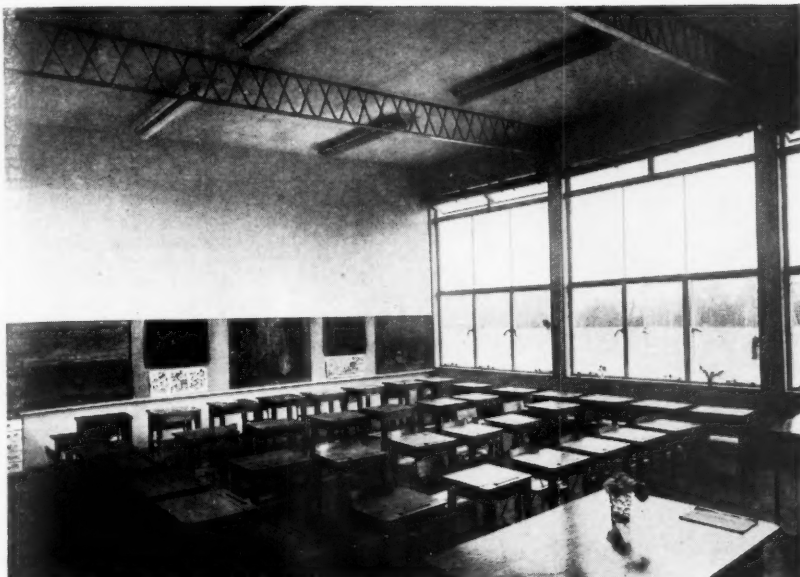
One of the great advantages of the use of a prefabricated building composed of component parts, is that it is possible to assess the quantities of material from the roughest sketch plan. You can consequently order the bulk of your materials at sketch plan stage, so that by the time the drawings are done and the tenders are in, the materials are available. It will be seen at once that this is a tremendous advantage. In fact, I can see no other set-up where the scheme could have worked except under local government. It obviously could not have been done with one building. But at the moment there is no reason why an architect cannot build a single building by the same method because the materials are now available. The same method is available to anybody and other contractors and

manufacturers will gradually produce the same kind of components.

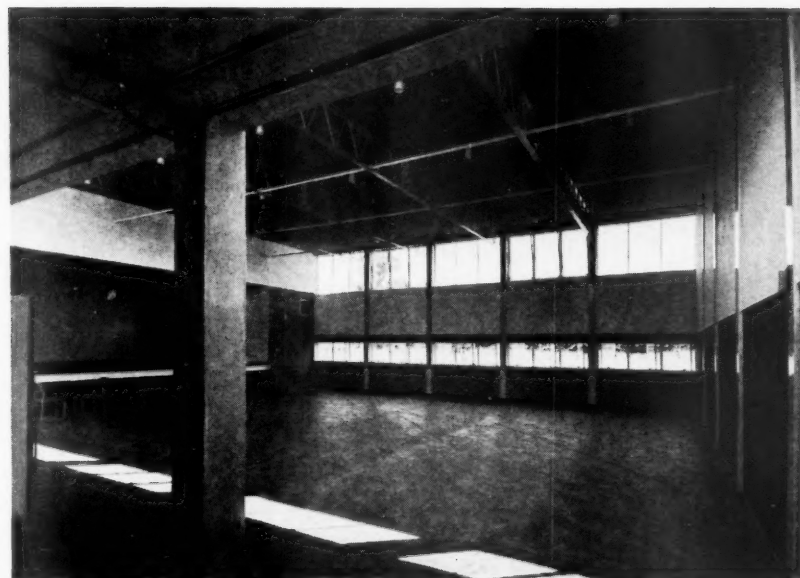
I would like to retain your attention for a little while to talk about the pattern of the development. It is very often thought that to design anything of a prefabricated nature is likely to lead you into the error of producing something on a chain belt which you can not stop. It is an obvious danger. You might produce a structure which would result in an object like the Ministry of Works prefab, but which you continue to strew around the countryside because it is one of the obvious dangers of the mass-produced article—the difficulty of stopping the machine when it gets going.

A little while ago, I bought three pieces of furniture which were very charmingly designed and which were standard and utility, but I desired that they should be two inches less in height and that the shelves should be adjusted because I discovered you could not have got a bottle in them. I could have walked out with them by presenting a cheque, but because I wanted two inches off the legs I ordered them in June and got them last Saturday.

It is with that kind of experience in mind that you might think that prefabrication means that you are in for a chain-belt production which eventually takes charge of you and you are forever tied to a produc-



Cheshunt Junior Mixed and Infants' School: Classroom



Croxley Green, Little Green Lanes, Junior School: Assembly Hall

tion which you can neither vary nor stop. It is perfectly true that if you design buildings as the primary schools in Hertfordshire were designed, on an 8 ft. 3 in. grid, you can not stop in the middle and decide you will have 3 ft. 4 in. or something else; it must be done gradually. If you think in terms of the steel structure with which we built our first schools, there is no single part used in the first school three years ago which is still in existence in its original form.

I ask you not to think of it as though the whole thing was quite static. It is slow to change if you want to make fundamental changes. You can only change quickly by throwing everything overboard, double the

staff and then leap-frog development architects over the backs of the producing architects for each alternate year's production. This of course is impossible and would be excessively costly.

Those of you who have seen pictures of the buildings I am speaking of will have noticed some of the changes that have taken place. In the first building we had an 8 ft. 3 in. grid with concrete horizontal slabs externally; then a little while after, the slabs went vertical. With 8 ft. 3 in. slabs horizontally the only aperture in a bay was one of 8 ft. 3 in. wide, whereas with vertical slabs you can make your openings any multiple of the width of the slabs.

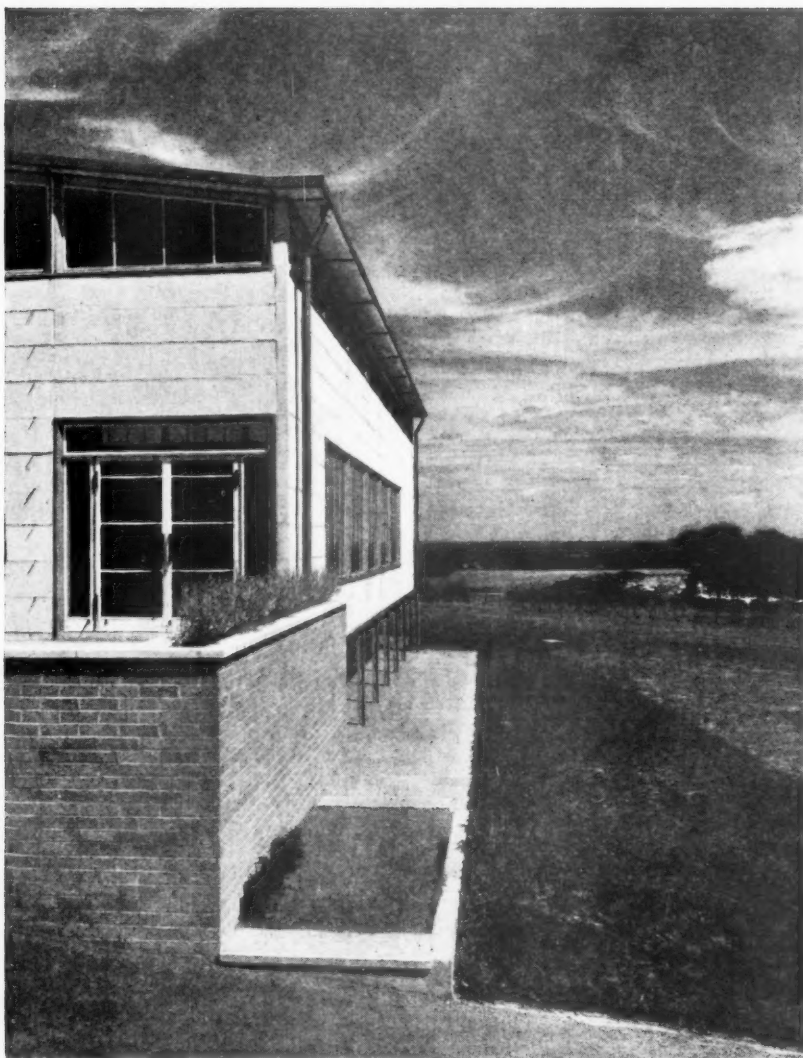
You also probably noticed in some of the photographs that in 1948 we produced schools with vertical slabs and removed the overhanging eaves. We did not do this because we liked it but the overhanging eaves were a nuisance; the result was unsatisfactory. We had to face the need to design a proper eaves which would work. This is an example of the kind of thing which you can do as development goes on.

Somebody might say, why 8 ft. 3 in. and not 9 ft. 6 in. I do not think there is any magic at all in a particular grid measurement. We are, at the moment, attempting gradually to change from 8 ft. 3 in. to 3 ft. 4 in. It is perfectly obvious to anybody that the disability of 8 ft. 3 in. is that no plan space can be less than 8 ft. 3 in. square. The present requirements of the Ministry of Education make tighter planning essential, which is obviously easier to do with a 3 ft. 4 in. grid than anything bigger. The other major development is an attempt to remove the stanchions from the line of the external walls. Wherever a stanchion appears on the grid line it obviously cuts down the bay by the width of the stanchion, so though you have a fixed grid your dimensions on the grid are not constant.

What we are attempting now is a 3 ft. 4 in. grid with the stanchions behind the wall face, so that your wall face is really a fixed grid of dimensions which are constant. Your wall is nothing more than a screen and we are experimenting with materials which will make a complete screen 3 ft. 4 in. or multiples of it, so that panels can be put in place without the interference of stanchions. This development is going on side by side with production. We have one secondary school in being on a 3 ft. 4 in. grid, while others are being done with component parts about which we know most things, and in the new programme for primary schools we have got one 3 ft. 4 in. grid school as an experiment while we are carrying on with the bulk of the programme on the older method. If design and cost are improved, we shall change over in due course.

I would like to say a few words about what this attempt to build with a new idea has got to do with architecture. I know that a number of my friends believe this experiment to be a make-shift, and is due only to the present conditions of shortage of labour and materials under which we suffer, and that some day we shall throw it all overboard and build in bricks and mortar. In the first place, I do not think that day is ever coming, and in the second I do not believe it is a make-shift. It is true the conditions are a stimulus.

Somebody once said to me, 'How do you get your authority to allow you to do these unusual things'. The answer is simple. What they really wanted was buildings; they did not care what they looked like. I pointed out we either had it like this or not at all. What we had was a set of difficult conditions, not impossible, and we had a patron. All the great buildings of the past—and do not think for a moment I am comparing them with what I am trying to do—have been produced by pretty awkward



Essendon Junior Mixed and Infants' School

conditions with a patron who knew what was wanted, and these have given the architect the atmosphere in which to work. I suggest we have now a similar set of conditions.

Our real patron is the public, a very nebulous body, but they are well represented by the Education Authority. The other representative of the patron is the Ministry of Education; they provide at least half the money. There was plenty of stimulus about it because the 1944 Education Act was a complete change in feeling and outlook for education, and so I think all the conditions were there which ought to make for good architecture.

I said this development of prefabrication was a natural successor to the mass manufacture of various parts of building in the past. I think that is true, but there is one significant difference. If you think in terms of the past and take one single instance—standardized metal casements—they came

to full flight after the first world war, and enterprising manufacturers filled the gap and sold them. They did the same with numerous materials of that kind. So what was manufactured in the past was dictated by the manufacturer. In those days the architect had what was made, or left it; he usually took it because it was cheaper. The difference here I think to be a vital one. It is that the various parts of structure such as I am thinking of, have been designed by architects with the very close collaboration of the manufacturer, and there is little doubt that this combination has never been used before.

There was a time when the architect designed what he liked. Then we had the period when the manufacturers produced what they thought fit.

I believe we are now entering a period of real co-operation between the designer and the manufacturer.

If the result of what my office has tried to do is good architecture, we shall be very happy. I am quite happy if it is not necessarily regarded as good architecture, but is a contribution to a method of building which can, in fact, produce it. If you or any of our colleagues think that the results are bad, all I ask is that they should not dismiss the method by which they have been done. I believe the method to be first-class, and to be capable of producing good architecture. If we have not done it, I naturally regret it, but if we have produced something which is a stimulus to others, I can see no reason why others should not do a great deal better.

Before I close I should hate anybody to go away with the impression that I am the person who produced a complete set of ideas and a quantity of buildings all by myself; we owe a debt of gratitude to a great number of people. We owe it to our employers who have given us the conditions and the opportunity of spending a great deal of their money; we owe it to our colleagues, the Education Officer and his helpers, and the Ministry of Education, who have given us every support and they have cut down the time it used to take to approve sketch plans and give other approvals.

We owe a great deal of gratitude to the manufacturers. When I first started I could not find anybody who would play on the manufacture of components, and then we had no builder to build the first school. The manufacturers had to be sought because they were still used to making things in the works which they designed themselves—that is to say they designed them without a proper appreciation of what was needed.

I have only mentioned structure, but we have also taken our prefabrication ideas into parts of the building as well, such as heating and lighting, and there is no reason why it should stop anywhere.

If I may be personal for one moment I should like to say that we have 22 primary schools completed and occupied. We shall have 9 more occupied by Christmas, and 7 more between February and August next year. We have a secondary school based on the 8 ft. 3 in. grid, one phase of which is finished, another on the 3 ft. 4 in. in the same condition, and a programme of six relatively large secondary schools, the first of which will go down on 1 November.

I must not stop without saying what a tremendous debt I owe to my own staff, and that goes not only for architects, but also for quantity surveyors, clerical staff, clerks of works, and so on. My debt is due to the whole of the staff, whether professional or not, and I must add we have still private architects working in the same programme, and also private quantity surveyors.

(Slides were then shown)

DISCUSSION

Mr. F. L. Gibbon (H.M. Staff Inspector): I find myself addressing a large assembly of people who belong to another profession

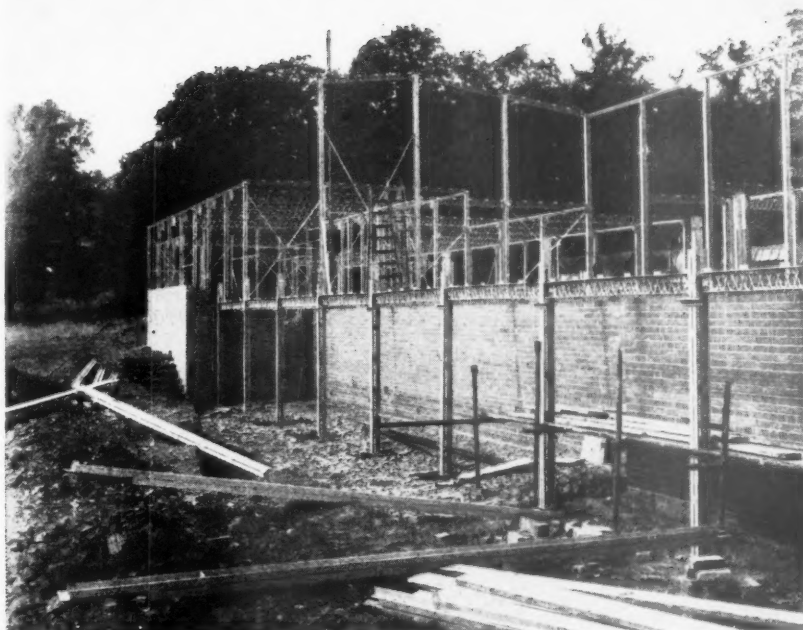
and who, in the main, certainly think along lines different from those along which I was trained to think. I am really here representing your clients. I am the representative of those who say "This is the sort of thing we want," and it leads me to call attention to the tremendous change which was brought about in your field and in ours by the 1944 Act. You are faced now by a set of conditions which did not obtain before. The first is the enormity of the programme which has to be accomplished in order to satisfy the Act, and secondly, there is the shortage of labour and materials. But I think that there is rather more than that. We in the educational field feel that in the 1944 Act there was suddenly a clarion call to something new in the field of education, so perhaps you in your particular way of life and thought realize that the 1944 Act did open up possibilities which were not present before.

I think that we have to go back further than 1944 and to the years of the first world war to realize that imperceptibly there appears to have come over educational thinking a very significant change. Up to that time teachers had looked on children as so many vessels into which a quantity of information could be poured. It was in the early years of the war that a change took place, first in the infant schools, for there they discovered that perhaps, after all, if one did not try to teach a four year old, but let him run about more, and if one gave him large brushes and paper on which to paint, he would achieve some sort of education and become a more balanced and a more all-round person. So you see the tendency began to spread away rather from the thought of organizing schools in class units for formal class teaching. That is a process which has steadily gone on and is still going on, and it is being accelerated by the circumstances surrounding the 1944 Act.

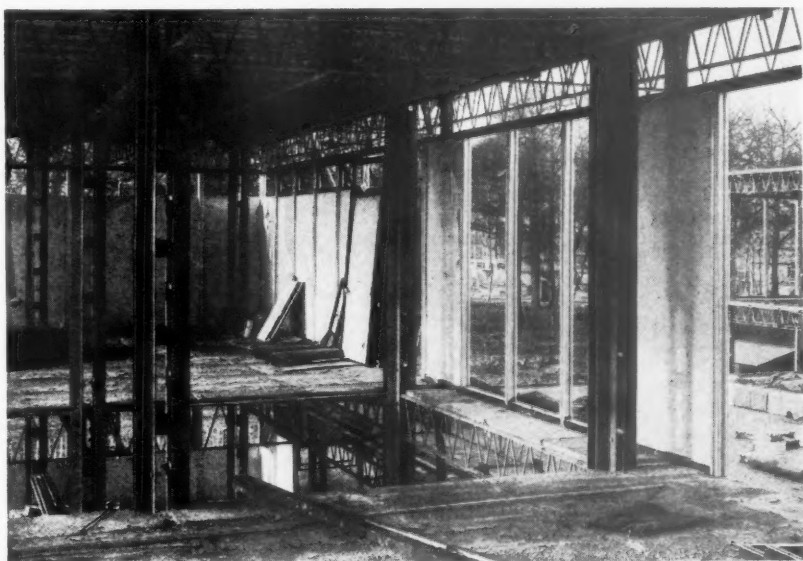
As you know, there is imminent now a change in the school leaving examination, and something new is taking its place. That something new is really conceived in the spirit of this new philosophy which has overtaken the schools, that the child is not a vessel into which so much can be poured, but is a human being—a growing thing—and therefore a thing which must be allowed to experiment. The philosophy is now one of nurture rather than of instruction.

It seems to me that you, as architects, think in one way and we, as educationalists, think in another, and I suggest that one of the very important and significant things which you and we can do in the future is to get together much more carefully and closely than we have in the past, and try to understand the medium of one another's professional talk. I think that before you can really express these changing educational ideas in the form which is most satisfactory to you and to us—but particularly to you—you have to get right inside our way of thought as we must try and understand yours and see what it is we are driving at.

This is what has happened. I am sure that Mr. Aslin will forgive me if I say I do



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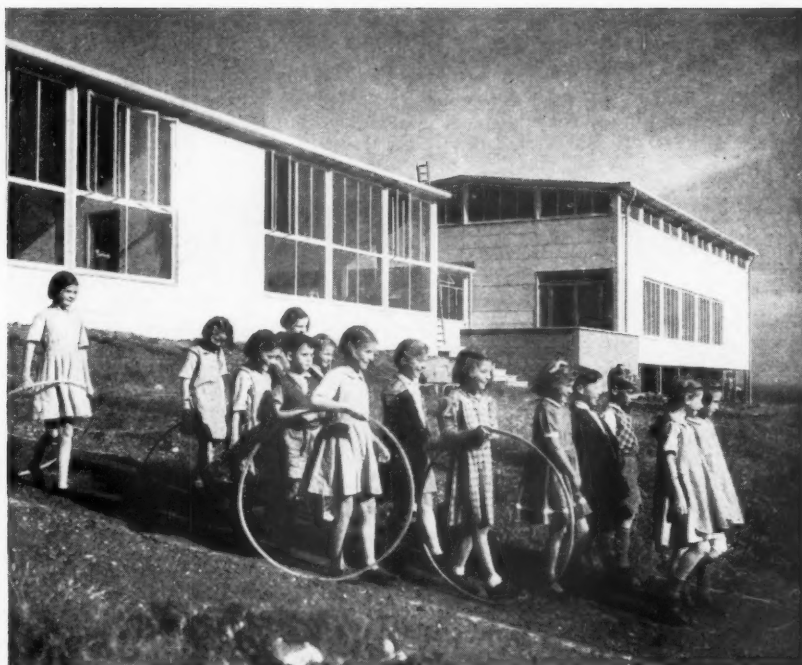
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not think that he has gone far enough yet; but I will say this, that Mr. Aslin in what he has done and shown us on the screen has given us all a vision of the way in which school building might go in its service to the teaching profession and to educationalists. I hope very much that out of further discussions such as he has been able to have with his education officers, there will come further progress along the same lines.

Mr. E. D. Hinchliffe, A.M.I. Struct. E.: We got this programme under way about four

years ago, but we could not have done so without the help and backing of Mr. Aslin and the Hertfordshire authorities. What you have heard of this evening is in great part due to Mr. Aslin and his staff. We have had the bones of the idea, and we have really done a good deal, as they wanted us to do, to bring the project to its present state.

At the present time my firm are embarking on a programme of upwards of 200 schools of this type of construction, and I



Essendon Junior Mixed and Infants' School

am sure that it is only as yet in its infancy. We have a lot to learn, modify and improve before it can really stand on its own feet and compare with traditional construction. We are developing rapidly along the line of storey work, and at present we are able to produce these structures with pre-cast windows and with a square grid. It is very expensive to get a thing of this kind under way, and you have to have a vast undertaking to become competitive with traditional building; but I am sure that once other firms enter into the spirit of it and produce a standardized grid, it will be very successful. We do, of course, rely on the Ministries who must direct people like ourselves on what kind of structures they require before we start spending thousands of pounds on plant, drawing office, and so forth to produce buildings of this type.

Mr. A. W. Cooper [A]: I should be very interested to learn whether the system of construction outlined by Mr. Aslin this evening has proved to be more expensive than the traditional method of construction.

Mr. L. W. Elliott [A]: I wonder whether Mr. Aslin could tell us how these earlier schools are weathering.

The Chairman: What about the question of maintenance?

Mr. F. Jackman [F]: Mr. Aslin referred to experiments with various materials, and I should be glad if he would say something about the forms of cladding used. He mentioned concrete and I wonder whether experiments have been carried out with other materials.

Mr. D. L. Medd [A]: One of the things which concerns me about experiments of this kind is that everybody, both in local

authorities and in the profession generally, should learn all that can be learned from the valuable work being done, and I should like to ask whether it has been possible to get back information from the teachers and the educationalists who are using these buildings, in a form that can be passed on to others in authority and outside. I feel that there is so much to be learned on the physical requirement side of this kind of experiment. It is difficult to determine whether the standards for ventilation, sound, insulation, heating and so on are really the right ones, and it is only by methodical examination of this kind of work and dissemination that we can all really benefit as we should do.

Miss M. Crowley [A]: Concerning the evolution of the primary school plan to the last rather concentrated form, this is interesting because Mr. Aslin said it went back to earlier forms of plan, I should be interested to hear how that evolved between the educationalists and the architects.

Mr. R. Llewelyn Davies [A]: I should like to go back to Mr. Aslin's closing words about the historical importance of this method of building about which he has been telling us. I do consider that it is almost impossible for us as architects to overestimate the importance of the development of which he has been speaking. We all know that the problem we have to study and endeavour to solve is that of bringing industrial production into building while preserving and possibly extending the freedom of powers of design which we need. I think that Mr. Aslin has shown us what many of us for a long time have believed, namely, that the only way of achieving that is by develop-

ment, and it must be a joint development between designers, users and manufacturers of some dimensional pattern in building and manufacture.

I was fortunate enough to see some of the Hertfordshire buildings recently, and I must say that the architectural and aesthetic impact of these buildings is enormous. It is easy perhaps to criticize and to say that they are in some ways less finished than other buildings going up in this country, but they are the result of an important development, and it is something from which we can learn.

Mr. Aslin (in reply): Regarding comparative expense, all I can say is that traditional construction is not necessarily cheaper, but that in my county we can not build traditionally; we either build like this or not at all. It is not easy to make a straight comparison, because it is necessary to take into account differences of finish, quality of design, and so forth.

I think there is nothing inherent in the system which would suggest that the buildings will weather worse than any normal structure. Providing that you take the precaution of testing as far as possible everything you do which is unorthodox I think you can come to no serious harm. We have not found that the fabric needs any more maintenance than the normal building.

We used concrete because it was readily available. Bricks were not much used because of the shortage of bricks and particularly the shortage of bricklayers. There is nothing to prevent the use of any form of external cladding material that is durable.

In Hertfordshire we have always had a series of meetings between the architects and the educationalists, and from this procedure we obtain valuable information, which passes to and fro between the educationalists and ourselves and we make every endeavour to meet their requirements. Whether that information can get to other people I do not know, but if they want it they can ask for it, and they can see what is being done.

As to the evolution of the last rather concentrated form of plan, I think the simple answer is that it has gradually been realized that price means a lot, and the Ministry of Education have put a price ceiling. It is necessary to provide as many schools as we used to for the same amount of money, as against rising costs in the building trade; you have to get the same number of children in a less area at a fixed price. The only way to reduce prices is to reduce content, by producing a plan which is less sprawling and in which a less amount is given to circulation. In the past you produced a slightly congested plan with four faces—north, south, east and west—and some unfortunate rooms faced the wrong way. With our structure you get rooms which may face the wrong way but by means of top lighting and so forth you are able to let sunshine into them. So far as the educationalists with whom I have spoken are concerned, they seem to be satisfied that buildings of that type can meet their needs.

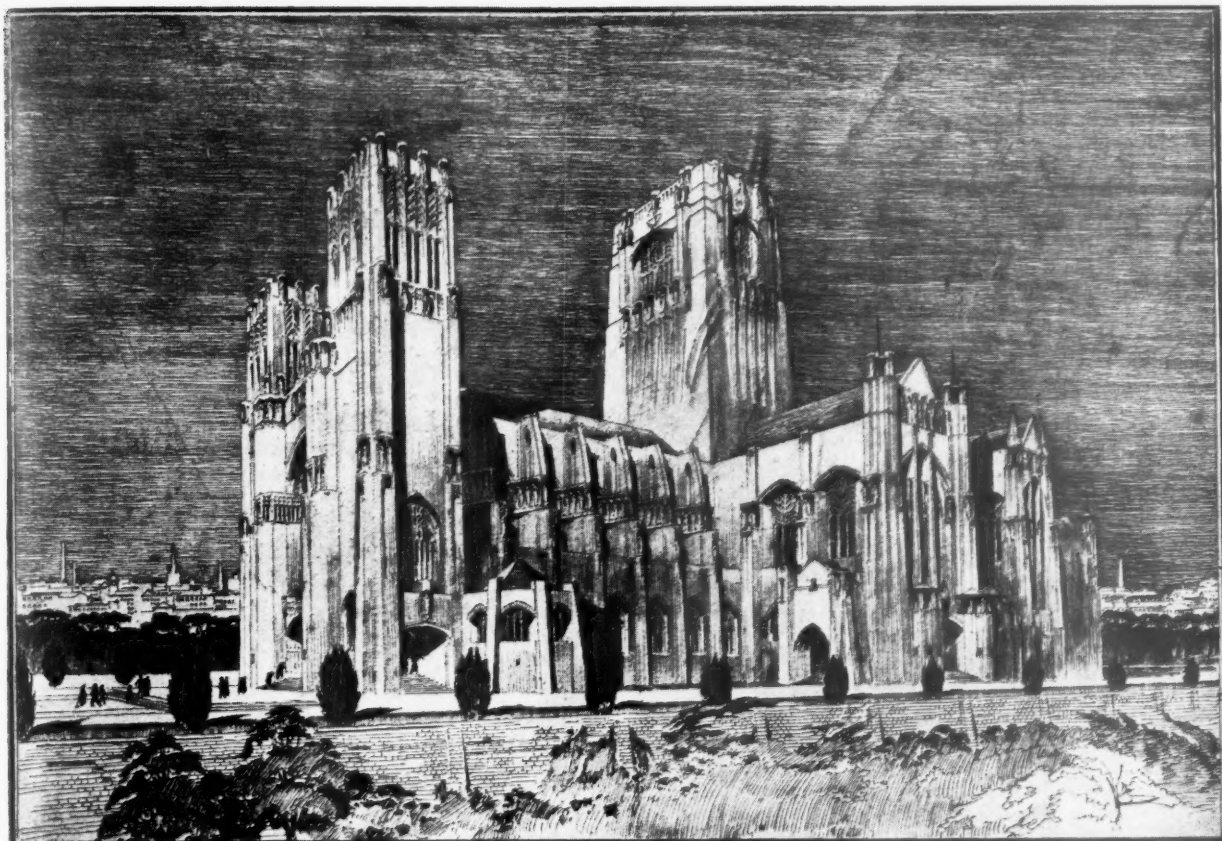


Fig. 1: Liverpool Cathedral competition design; 1903

Charles Rennie Mackintosh (1868-1928): Architect and Designer

* By Thomas Howarth, Ph.D. [A], Lecturer in Architecture, Manchester University

'I was commissioned to erect the New University buildings at Glasgow,' wrote Sir Gilbert Scott in his autobiography,† 'a very large work for which I adopted a style which I may call my own invention. It is simply a 13th or 14th century secular style with the addition of certain Scottish features, peculiar in that country to the 16th century, though in reality derived from the French style of the 13th and 14th centuries.'

It was in this world of complacent academicism that Mackintosh was born in 1868, as Scott embarked upon his quasi-medieval project for Glasgow University. It was against this spirit that he rebelled some 20 years later.

Towards the end of the century, however, when Mackintosh was a student the most discussed personalities were no longer the great stylists—the Scotts, Bodleys and Streets—but a new generation of architects who came under the influence of William Morris and won their reputation almost

entirely with domestic buildings and work in the minor arts—men who turned for inspiration to unsophisticated vernacular buildings. This led naturally to some simplification of form and detail, to Shaw's elegant Queen Anne, Voysey's pleasant farm-house manner and Lorimer's romantic essays in the Baronial—but not to any dramatic change.

The revolt came suddenly in the eight-nineties and within a decade continental art nouveau, the Secessionist Movement, and the Glasgow Style were firmly established.

We may well ask why a new movement should spring from industrial Glasgow, yet from Glasgow had come Alexander (Greek) Thomson, one of the most independent architects of the classical school, and in the eighties had appeared the work of the painters Macgregor, Lavery, Henry, Hornel and the rest—the 'Boys from Glasgow'—whose fresh atmospheric canvases were the cause of much controversy in art circles at home and abroad. Moreover, the work of these men quickly found its way not only into the galleries but into city tea shops, business premises and public houses—and

Glasgow began to enjoy a minor renaissance. The McLellan collection of pictures acquired by the City in 1856 was rehoused. The Art Club and Art Institute were founded and while Mackintosh was still a student, George Walton opened his furniture workshop under the grand title of George Walton and Co., Ecclesiastical and House Decorators. And the Corporation bought a Whistler.

But his was not all. In 1885 a new headmaster was appointed to the School of Art—Francis H. Newbery. An important event this for Newbery was but 31 years of age, and an Englishman. He had trained as a painter and taught at South Kensington, and he went to Glasgow fully informed of the significant events taking place in the south, for shortly afterwards, it will be remembered, the Arts and Crafts Exhibition Society was formed.

Thus cosmopolitan Glasgow, the home of a school of impressionist painters, with a young and fearless administrator in charge of the School of Art, provided an environment singularly conducive to work of an experimental kind.

* An edited manuscript of a talk broadcast in the Third Programme on 29 June 1950.

† *Personal and Professional Recollections*, by Sir Gilbert Scott.

Mackintosh was already an evening student at the School when Newbery arrived on the scene. He was then an apprentice to John Hutchison, architect. Four years later he became a draughtsman with the Glasgow firm of John Honeyman and Keppie—the firm which, incidentally, has now given us our first Scottish President of the R.I.B.A.

Mackintosh was a tireless and prolific worker at the office, and in his spare time he turned his hand to craftwork and furniture design. He delighted especially in sketching and his choice of subjects was catholic in the extreme. I have in my own collection, for example, drawings of Italian campanili and vases from Pompeii (these were done during his scholarship tour of 1891). English cottages in Dorset, flower studies, and a most engaging view of a cow standing in a pool were executed with an economy of line Beardsley might have envied.

It was in the early eighteen nineties that Mackintosh's work and that of his three friends, Herbert McNair, and the sisters, Frances and Margaret Macdonald, began to attract attention, at school exhibitions. Where others exploited the decorative possibilities of simple floral and geometrical patterns 'The Four,' as the group were known locally, experimented with stylized naturalistic forms of an unusual kind. They sought inspiration in the seed and the root, in subterranean and subaqueous plants, as well as in the flower itself. Moreover, they used a distinctive linear technique of drawing in which flowing vertical lines contrasted with broad plain surfaces—a technique similar to Beardsley's. This lent itself admirably to expression in repoussé metal, gesso, and leaded glass. All their work, especially that of the two girls, was pervaded by a curious air of mysticism, and indescribable melancholy. The School of Art was rechristened 'the Spook School.'

The Glasgow Style made its London debut at the Arts and Crafts Exhibition of 1896 and created a storm of controversy. *The Four* were not invited again to London. In 1897, however, Gleeson White, editor of *THE STUDIO*, published a series of articles on their work and brought them prominently to the notice of artists and designers everywhere.

By this time Mackintosh was at work on the Cranston Tea Rooms in Buchanan Street—a commission he shared with George Walton. The Cranston Tea Rooms (eventually there were four separate establishments) soon became internationally famous for their decorations and furnishings. Here Mackintosh was able to exercise his skill in spatial modelling, using balconies and openwork screens to achieve subtle effects of depth and distance. Here, too, he was able to try out unorthodox materials and combinations of colour, for Miss Cranston, the proprietress, a lady with means, imagination and no little business acumen, proved to be the ideal client.

For the Tea Rooms he and Margaret Macdonald whom he married in 1900 designed cutlery, napery, carpets, curtains and furniture. In his opinion the entire contents of a building should come within

the architect's purview, and moreover, each room should be considered as a work of art in which decoration, furniture, fabrics and incidentals formed part of a perfectly balanced whole. He often went further and selected a literary theme for his decorative ensemble, a Rossetti sonnet for example or a passage from Maeterlinck. Then chair backs would be exaggerated to give the impression of slender trees, wall mirrors might help to multiply them into a forest and curtains and carpets would carry symbolic motifs. Every detail was subordinated to the single idea. In his rooms, as in his furniture, the broad plain surfaces dominated, bright colour and rich pattern being confined to small jewel-like areas.

Mackintosh's style was fully developed by the turn of the century. By this time Herbert McNair and Frances Macdonald had married and left Glasgow, and so the fruitful partnership of *The Four* came to an end.

In 1900, Mackintosh was invited to exhibit at Vienna, in the new Secession House, designed by J. M. Olbrich (1898). This Viennese connection is interesting. The 'Boys from Glasgow' had exhibited paintings at the Austrian capital in 1894, and shortly afterwards, as indeed at Munich three years earlier, a group of young progressives

succeeded from the Academy and founded a rival institution—the Secession. The first arts and crafts exhibition held by this group was in the spring of 1898. Interiors and furniture in the modern manner by two architects, Josef Hoffmann and J. M. Olbrich, attracted particular attention. Here, according to a contemporary critic, the old style lost the battle against the new.

Mackintosh was received with delight by the Austrians; his white walls and simple furniture, and the studied austerity of his arrangements gave added force to the arguments of the Secessionists. His conception of the harmonious integration of room and furniture was seized upon with enthusiasm. Almost overnight, it seemed, the Viennese movement blazed into new life and the next three or four years saw the outpouring of a quantity of decorative work and furniture of a very high order, much of this in its whiteness and plainness bearing a striking resemblance to that of Mackintosh. But the linear patterns, the sensuous curves and the mysterious symbolism of *The Four* were discarded as surely and firmly as the stylistic caprices of Belgian art nouveau. An independent Viennese style emerged, which in the hands of Hoffmann and Olbrich was soon translated into architectural terms.



Fig. 2: Library wing of the School of Art, Glasgow; 1907-9

White rooms and light rooms, and rooms sparsely furnished have become so much a part of modern architecture that we may easily underestimate the significance of Mackintosh's interior work at this time, for despite the occasional chinoiserie—the beads and wire and coloured glass—his cool, restful apartments possessed an elusive beauty, a compelling stillness, in striking contrast to the overloaded, ostentatious interiors of the period. Often in such work he came closer to the spirit of the twentieth century than the most venturesome of Morris's followers, even of Voysey himself.

Prior to 1896 Mackintosh's architectural work shows little if any marked originality. In 1892, for example, he designed a domed chapter house in the Renaissance manner for the Soane Medallion Competition and was censured by the adjudicators for copying a well-known candelabra. In the following year for the same competition he designed a neo-Gothic railway station—this incidentally two years after Voysey had built his famous little white house for the Forsters at Chiswick. In Queen Margaret's Medical School and an extension to the Glasgow Herald Building, erected in 1895, however, it is possible to detect signs of his later architectural style.

Mackintosh's great opportunity came with the acceptance of his design, prepared of course at the office, for the new Glasgow School of Art. To Newbery and to Newbery alone must go the credit for engineering this triumph, for Mackintosh was but 29 years of age and still a draughtsman.

Architects and laymen alike watched apprehensively the gradual unfolding of his scheme. From a simple straightforward plan came a strange building completely devoid of recognizable historical trappings. It had no columns, cornices, pediments, turrets, or corbie-stepped gables—a plain building as the Governors rather apologetically called it. Instead of a genteel façade befitting a School of Art it had great windows 18 ft. across with unmoulded mullions stiffened by curious metal brackets, these in characteristic fashion serving a practical purpose as well as by their gaiety relieving an otherwise austere façade. The entrance itself was asymmetrical—a small island of masonry in a sea of glass—and instead of a parapet there was a wide overhanging eaves. In the end walls by way of contrast, windows were reduced to a minimum and great masonry surfaces dominated. A plain building indeed!

The first section of the school, up to and including the entrance hall (Fig. 3) was opened in 1899. Mackintosh's name was not mentioned at the ceremony—such is the unhappy lot of the architectural draughtsman—and to the best of my knowledge the building was not illustrated in any British or continental journal.

The west wing (Fig. 2) was added between 1907 and 1909, and apart from the library and west façade it does not vary in any essential from the earlier section. Internally, there are the same sweeping vistas, the same vast airy studios and the many charming and unexpected details of wrought

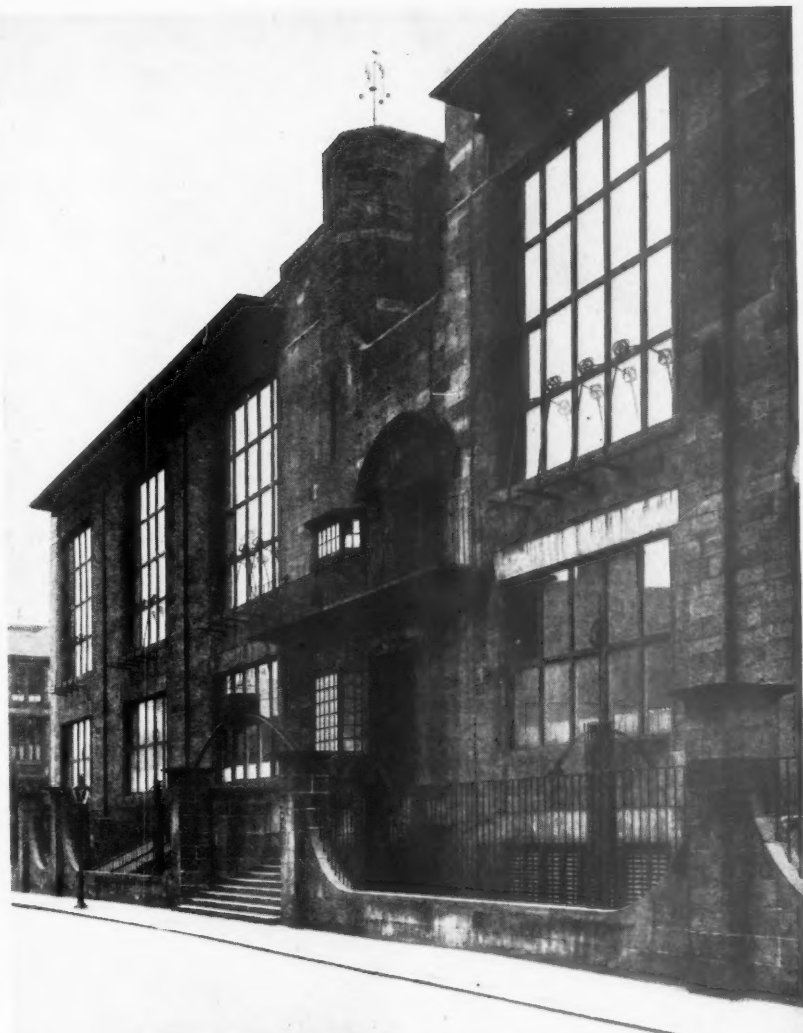


Fig. 3: The north front of the Glasgow School of Art; 1897-9

iron-work and the like. One can easily comprehend therefore the young architect's initial grasp of the problem.

The school, then, was by no means a superficial essay by an art nouveau decorator, as the critics contended, but a building designed from the inside by an architect with a superb grasp of the three dimensional nature of his art—a building designed primarily to fulfil its purpose well with of course some artist's licence, for the time of the functionalist pure and simple had not yet come.

Before the first section was completed Mackintosh was already at work on Queen's Cross Church,* a small building with a sturdy battered tower. Here he had to compromise between the new art and ecclesiastical Gothic.

The result is not too successful. Nevertheless the church contains many interesting

* See *Queen's Cross Church, Glasgow*. T. Howarth. *Transactions of the Scottish Ecclesiological Society*, 1945.

timber and masonry details, and it provided a useful field of experiment just before the Liverpool Cathedral Competition for which in 1903 he submitted a fine design modelled on York Minster (Fig. 1).

In 1900 came the first of his domestic commissions, 'Windyhill' for his friend William Davidson, and in 1902 'Hill House' for W. W. Blackie the publisher (Fig. 4). For both houses he adopted an 'L' shape plan, one arm facing south containing the principal rooms, the other to the east the service wing. This most practical arrangement gave him a simple composition of mass, sweeping eaves lines and large unbroken roof surfaces—elements which, like Voysey, he loved to exploit. He used small traditional type windows, for in his opinion the house was primarily a refuge, a place of shelter, in, but not of, the landscape. He never attempted to unite living space and garden by introducing large glass areas in the manner popular today.



Fig. 4: Hill House, Helensburgh, for W. W. Blackie; 1902

Mr. Blackie tells me that Mackintosh insisted on spending some time with the family before beginning to design. A plan was then fashioned to suit their way of life. The elevations seemed to follow naturally; windows were placed where required and then modelled by the architect—not as usually happened, arranged to comply with a stylized pattern. All unnecessary ornaments, string courses and so forth were omitted and the whole unified by a skin of silver-grey rough-cast. 'With him,' said Mr. Blackie, 'the practical purpose came first, the pleasing design followed of itself as it were.'

Before 'Hill House' was finished Mackintosh submitted a design for the German 'Haus eines Kunstfreundes' competition—a design of astonishing originality to anyone unfamiliar with the School of Art and 'Windyhill', neither of which had been published. 'The exterior architecture of the building,' said Hermann Muthesius, the German architect-historian, 'exhibits an absolutely original character, unlike anything else known. In it we shall not find a trace of the conventional forms of architecture.'*

The competition was won by Baillie Scott with a well-planned romantic house of Dutch gables, half-timbering and turrets. In Mackintosh's building, however, as at 'Hill House' and the Art School, the basic geometrical form emerges stripped of all such fanciful elements. Here we can recognize quite clearly a new interest in the

* *Meister der Innenkunst*, Vol. 2. Published Alexander Koch, Darmstadt, 1902.

arrangement of mass, the play of solid and void, an interest which foreshadowed a more rational approach to architectural design.

Mackintosh's drawings published by Alexander Koch at Darmstadt, firmly established his reputation abroad, and several articles on his work were subsequently published in continental journals, journals which would find their way into the files of every progressive architect in Europe. He figures prominently too in Muthesius' monumental study 'Das Englische Haus', published 1905. In this manner his work was made widely known and had an incalculable influence upon future events in Europe. Gropius, Le Corbusier, Mendelsohn and others tell me that it was from such sources that they first made the acquaintance of Mackintosh—I have found no evidence, however, that he carried out any architectural work abroad, although he executed several commissions for interiors and furniture, notably the Wärndorfer Music Room in Vienna.

In all his buildings, Mackintosh introduced many features which soon became part of the stock in trade of the modern architect. In his domestic work he freely used horizontal windows and an attractive semi-circular staircase bay that was considered the last word in the nineteen-twenties. At Scotland Street School (Fig. 5), completed in 1906, he designed well-glazed staircase towers and ranges of horizontal windows beneath flat concrete roofs, unlike anything that had appeared before. And in his last important work, the west wing of

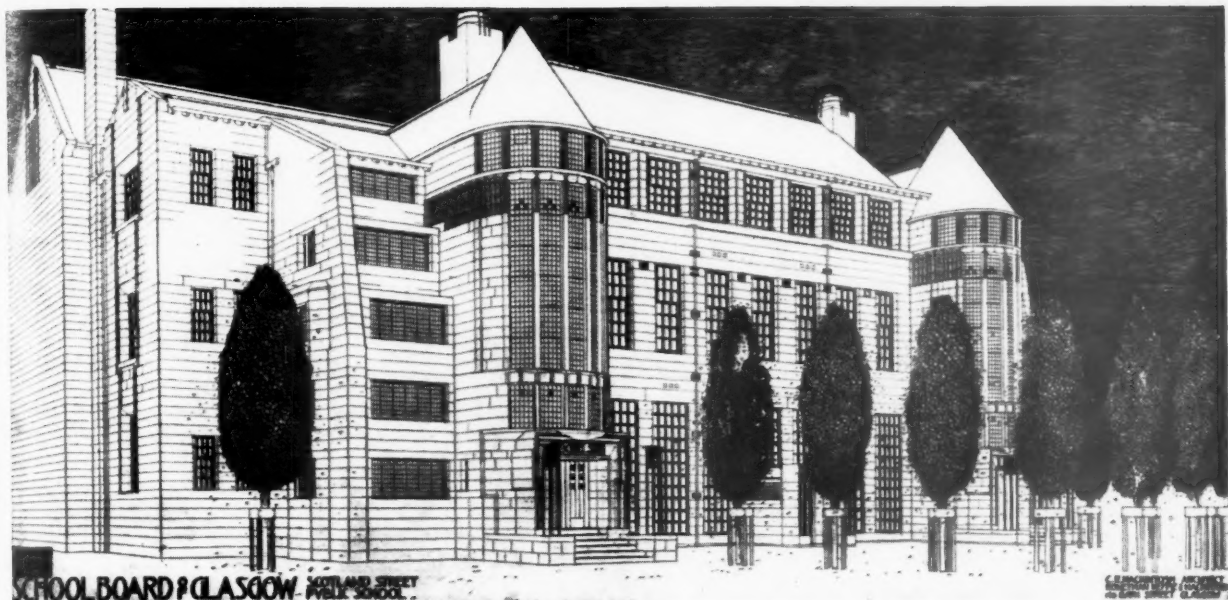
the School of Art (Fig. 2) containing the Library—itsself a complex study in spatial relationships—he employed iron-framed windows 25 ft high, scintillating cascades of glass set against a great masonry gable, and a tiny cantilevered conservatory.

And so one could go on. There seems hardly a single feature of modern work that is not to be found in some elementary form in Mackintosh's vocabulary.

But this is not the whole story. Fundamentally all his buildings are as soundly traditional in character as they are surprisingly modern in spirit. Seen from the vantage point of the nineteen-fifties they fit naturally into the pattern of the Scottish vernacular (Fig. 6). 'Windyhill' and 'Hill House' are built to the traditional 'L'-shaped plan, the towers of Scotland Street School are derived from the newel stair. The great masonry gables of the School of Art possess all the surging organic power of Dunderave and Craigievar, yet without recourse to a single battlement, turret, or other historical motive.

In the School of Art—Mackintosh's most representative building—we recognize the synthesis of traditional craftsmanship and 20th century engineering. It is a living, vital work yet within the Scottish succession.

By the time the Art School was completed, however, England was immersed in the Wren and Georgian revivals and two distinct philosophies were emerging in Europe; that of the architect/romanticist, the follower of William Morris, exemplified by Hoffmann and Van de Velde, and that of the architect/rationalist, the industrial



Above: Fig. 5: Scotland Street School, Glasgow; 1904-5. Below: Fig. 6: Barscobe House, Kirkcudbright; 1648



designer, represented by Loos and Behrens, and later by Gropius.* Mackintosh's spatial experiments, his daring use of metal and glass, and his skilful modelling of architectural form seems to place him unmistakably with the latter group, yet like Hoffmann—and indeed like Harrison Townsend, Leonard Stokes, Edgar Wood and other more venturesome architects of the English School—he never departed far from tradition.

Mackintosh in fact treads a solitary path precisely between the uncompromising materialism of the new German School and the pleasant romanticism of the Secessionists, subscribing to both, indebted to

* Cf *Pioneers of the Modern Movement*. N. Pevsner.

neither. As Muthesius claimed in 1902 he was indeed one of the greatest originators and one of the truly creative minds of the modern movement

POSTSCRIPT

Of all Mackintosh's work in the decorative field nothing brought him greater fame than the tea-rooms he designed for Miss Catherine Cranston. 'Tea-room', however, is really a misnomer for the four establishments owned by Miss Cranston were virtually community centres with billiards rooms, separate tea-rooms for ladies, smoking-rooms provided with tables for cards, draughts and dominoes in addition to the normal requirements of a restaurant.

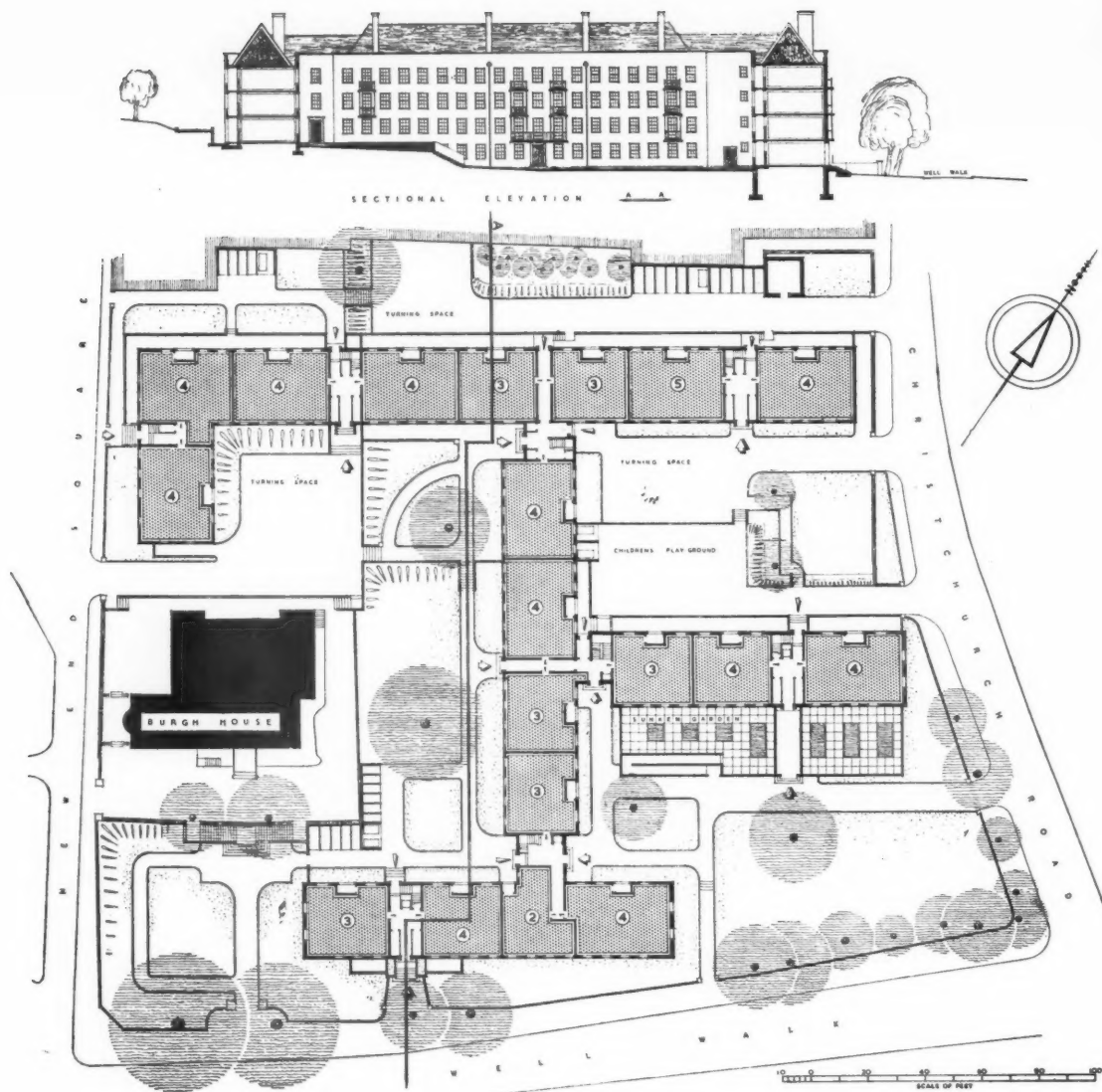
In recent years two of the tea-rooms—those on which Mackintosh worked in co-operation with George Walton—have been completely destroyed, one is now a bank, the other a shoe shop! Fragments of the third may still be seen in a Sauchiehall Street store. The fourth, in Ingram Street, survives, neglected but intact.

In May last the Ingram Street restaurant too came on the market and there seemed little hope of saving it until in response to many appeals, Glasgow Corporation rose to the occasion and acquired the premises complete with fixtures and fittings—a most enlightened and creditable enterprise.

The tea-rooms it is hoped will be restored to their original condition; they are to be used for cultural purposes, for meetings of societies interested in the arts and so forth. This function they will fulfill admirably as there are five principal apartments planned en suite, with several ancillary rooms and three separate entrances; all are on the ground floor of a large block of offices.

The small intimate apartments were decorated and furnished in succession over a number of years and consequently reveal Mackintosh in many moods. There are, for example, the pleasant lofty white dining-room, the sombre, galleried Oak Room, and the fantastic China tea-room—all quite different in character and displaying a host of minor features typical of the architect. By careful renovation these rooms can be brought to life again, and, with the other collections of furniture now in Glasgow—at Mackintosh's own house purchased by the University in 1946,* and at the School of Art—they will make up a most comprehensive and valuable record of the architect's achievements in the decorative field.

* *A Mackintosh House in Glasgow*. T. Howarth, R.I.B.A. Journal, September, 1946.



The Wells House, Well Walk, Hampstead, N.W.3

Architect: C. H. James, R.A. [F] (James and Bywaters)

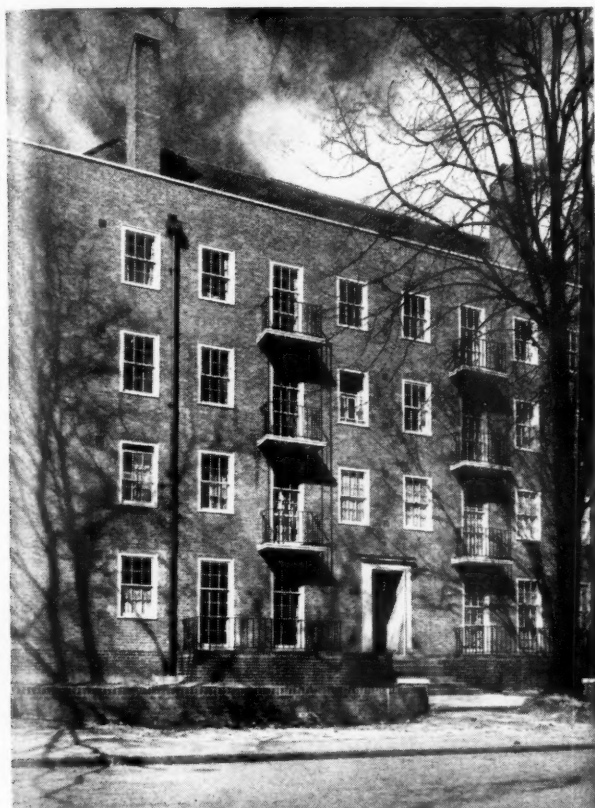
THIS HOUSING SCHEME for the Hampstead Borough Council has been awarded the London Architecture Bronze Medal for the three years ending 31 December 1949. It has also been awarded one of the Ministry of Health Housing Medals for the London area.

When it was originated this scheme aroused considerable opposition, partly on the grounds that the buildings already on the site, though bomb damaged, were of architectural merit and partly because it was held that a state-aided housing scheme

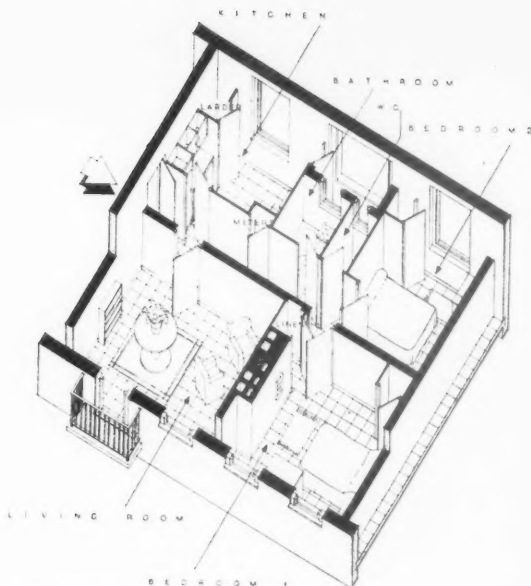
ought not to be built in an old and picturesque part of Hampstead. It was finally agreed that Burgh House, a pleasant Queen Anne building, should be preserved and the others, none of which was of outstanding architectural merit, should be demolished. The appearance of Burgh House—which is to be used for communal purposes—has been much improved by the removal of the other buildings, and it now forms a striking centre piece to the scheme.

The site falls in two directions, the

highest corner being on the west. The well-grown trees—planes, sumachs and poplars—and skilful terracing with retaining walls, some old and some new, together make a good architectural opportunity which has been well taken. The scheme looks well from almost any angle, as is revealed in the photographs here reproduced. This has been helped by the decision of the Town Planning Department of the L.C.C. to restrict the density to 32 flats to the acre which permitted an open layout. Also Mr. James decided at an early stage to keep the

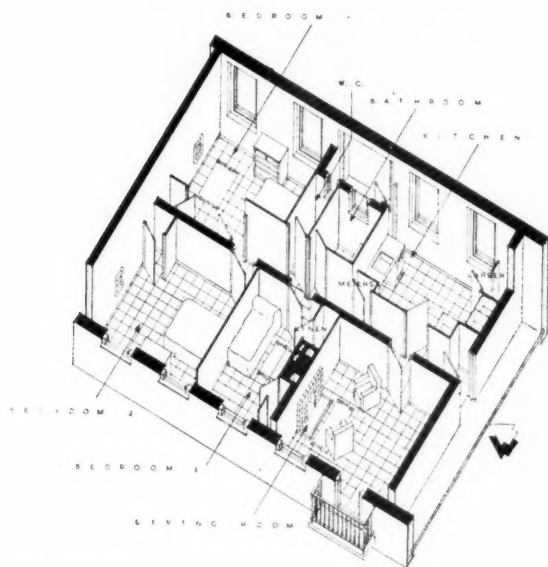


A typical section of the scheme. Photo: The Builder



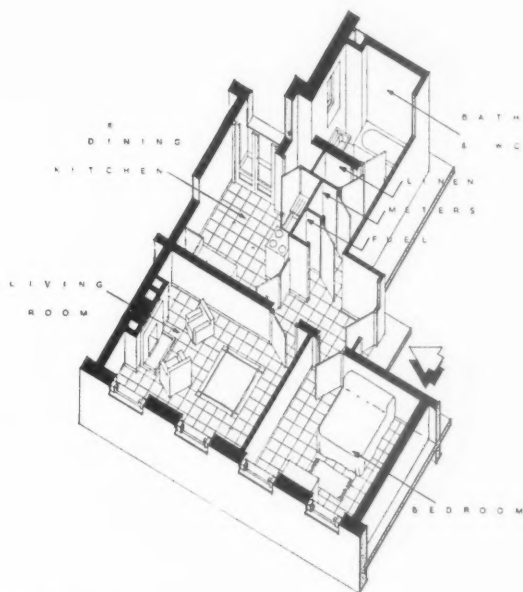
Two-bedroom flat

The three axonometric drawings on this page show the planning and detailing of the three main types of flat. Heating and hot water supply are by gas-coke fires with back boilers, plus a gas-fired sink heater for summer use. There are gas fires in the principal bedrooms. There is a gas-heated copper under the draining board in the kitchen, and each flat has a clothes drying balcony accessible from the kitchen



Three-bedroom flat

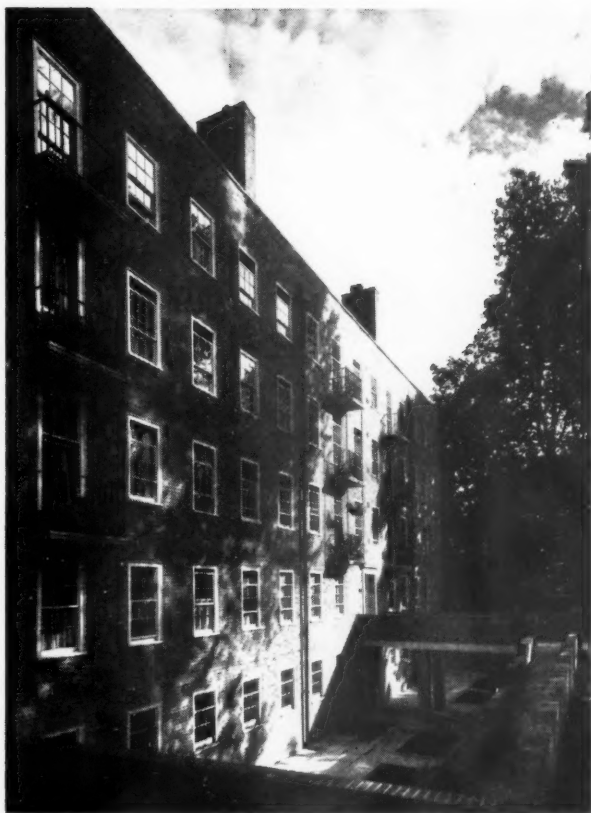
roof lines at one level, with the result that the blocks increase in height as the slope falls; the flats on the north-west are of two storeys, increasing to four towards the



One bedroom flat

south-east. There was of necessity a considerable amount of underbuilding. In one part there was a large existing basement which in part has been left open, planned

as a formal garden and spanned by an approach bridge. The basement of the flat block occupying the remainder has been planned as a series of rooms for use by the



An old basement excavation is paved and planted as a formal garden, a bridge giving access to a staircase between flats. The basement rooms in this flat block are planned for communal use by the Residents' Association and as pram stores, etc.



The block facing Well Walk on the south-east side of the site.

Photo: The Builder

Residents' Association and as pram and fuel stores.

All the flats have staircase access, and there are 2 4-bedroom maisonettes, 4 4-bedroom flats, 31 3-bedroom flats, 23 2-bedroom flats and 4 1-bedroom flats.

Each flat has a recessed balcony for clothes drying. The construction is of load-bearing brickwork throughout, the external walls being 13½ in. and the central spine wall 9 in. The floor spans are standardized at 12 ft. between the spine and outer walls.

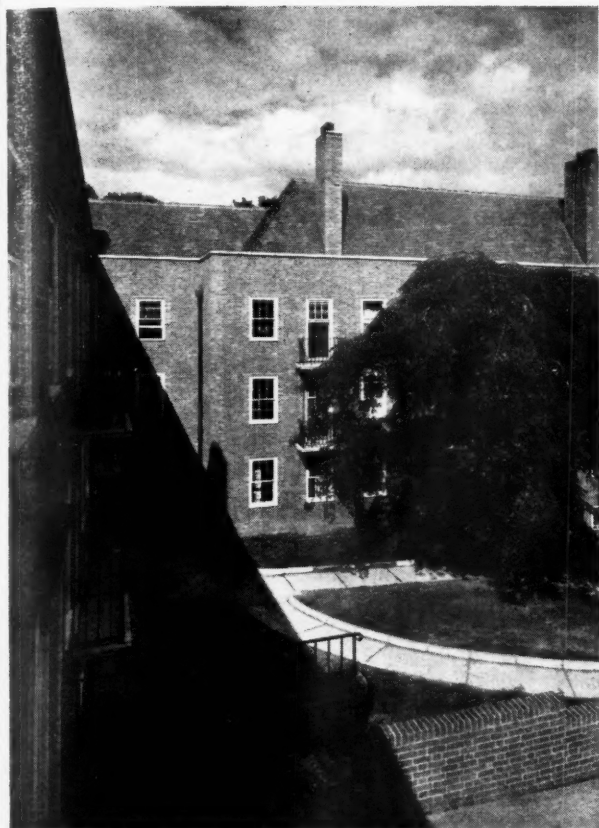
The floors are of Siegwart pre-cast concrete beams. There is a high degree of standardization throughout the design, 60 of the 64 sanitary units being identical, and almost all the sash windows being of two sizes. The roof construction is of steel



The spacious semi-enclosed court in the centre of the plan is open to the south west. It is laid out with grass and steps, skilful use being made of retaining walls, some of which are existing and some new. Burgh House is on a terrace to the left of the picture. *Photo: The Builder*



A typical approach path across a lawn



A corner of the semi-enclosed court which has a general aspect towards Burgh House to the south. Practically all windows in the scheme are in sunlight at some part of the day



The Christchurch Road side shows how the flat blocks are stepped down the sloping site, the ridge lines of all the blocks being at the same level. Photo: *The Builder*



A typical detail of the two-storey block at the higher side of the site. The bricks are multi-coloured reds and the tiles dark red



The planning has skilfully retained the many fine old trees as well as making the best of the variations in level

trusses carrying 'Precision' steel grillage for the roofs, which are of plain tiles. The facing bricks are hand made and from a Buckinghamshire yard; the common bricks are sand-lime and, for the heavier loads, flint-lime.

The interior finishes of the flats accord with present day standards. The floor sur-

faces are of 9 in. 'Semastic' tiles. Heating and hot water supply is by gas-coke fires with back boilers, plus a gas-fired sink heater. There are gas fires in the principal bedrooms. The kitchens have a dresser unit, dry goods and broom cupboard, and a fitting under the sink draining boards housing a gas-heated copper on one side

and on the other, providing space for a refrigerator.

In spite of the large amount of work on demolition, foundations and retaining walls, the contract was completed and all flats let in 103 weeks, one week less than the contract time. The builders were William Moss and Sons Ltd.

Review of Construction and Materials

This section gives technical and general information. The following bodies deal with specialized branches of research and will willingly answer inquiries.

The Director, The Building Research Station, Garston, near Watford, Herts.

Telephone: Garston 2246.

The Officer-in-charge, The Building Research Station Scottish Laboratory, Thorntonhall, near Glasgow, Telephone: Busby 1171.

The Director, The Forest Products Research Laboratory, Princes Risborough, Bucks. Telephone: Princes Risborough 101.

The Director, The British Standards Institution, 28 Victoria Street, Westminster, S.W.1. Telephone: Abbey 3333.

The Director, The Building Centre, 9 Conduit Street, W.1. Telephone: Mayfair 8641-46.

The Director, The Scottish Building Centre, 425-7 Sauchiehall Street, Glasgow, C.2. Telephone: Douglas 0372.

Leeds Building Week. In the editorial notes in the September JOURNAL mention was made of the extent and variety of mechanical aids in building that were on view at Leeds. Most of them had been shown at previous building exhibitions, but one or two were comparatively new and now take their place among the many appliances which help to transform the architect's conception into the finished building.

The Tutz skipdozer has a body moving on tracks, with backfilling blade at one end and a skip at the other. Besides backfilling it can be used for tidying the site and pushing up aggregate to the mixer. The skip will take 10 cu. ft. and is set low enough to receive concrete from 14/10, 10/7 and 7/5 mixers. The machine can also draw a tractor with loads up to 25 cwt. It is made by Messrs. Tutz Tractors, Ltd., of 294 High Street, Acton, London, W.3.

Hole borer. The Agricultural Equipment and Contracting Co. showed a power-driven hole borer, mounted at the front of a tractor. Compensating arms allow the screw to be set truly vertical even when the chassis rests on sloping ground. When the hole has been bored the screw extricates itself ready for moving to the next position. The address of the company is Armley Park, Stanningley Road, Leeds, 12.

Metal shuttering. The metal shuttering for concrete walling, made by Messrs. Kwikform, Ltd., of 194 Waterloo Road, Birmingham, 25, is well known, and they have now extended their system to shuttering for columns. This takes the form of special angles arranged to receive the normal Kwikform shuttering sheets. The angles can be supplied in lengths up to 8 ft.

Messrs. Kwikform also displayed their rising trestles, which can be extended by means of spirals contained in the outer tubes, and as the units can be fitted on top of each other various working heights can be reached.

Mono-rail transporter. An exhibit that attracted attention at Leeds, as it did at Tunbridge Wells, was the mono-rail transporter made by Messrs. Road Machines (Drayton), Ltd., of Horton Parade, West Drayton, Middlesex. The rail is I-shaped supported on legs at intervals, and curved, straight, and point sections enable it to be

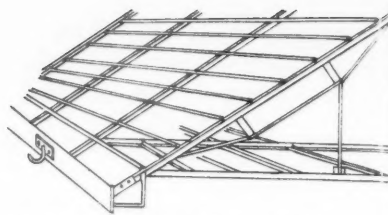
laid between any two or more positions on a site. The air-cooled petrol engine is mounted on a frame supporting an 11 cu. ft. tipping hopper. Four idler rollers make contact with the bottom flange of the rail, for stability purposes, while grooved running wheels are mounted at front and back. A lever throws in the clutch, for forward or reverse motion, and the machine will travel unattended until stopped by hand or by automatic stops which can be attached to the rail at any desired point.

Pressed steel joists. Messrs. Sommerfelds, Ltd., of Trench Works, Wellington, Salop, have made improvements in their pressed steel joists and their 'type 650' is now available. This is of lattice type with channel sections as top and bottom flanges. Into these channels timber battens are placed and are kept tight by holes punched through the sides of the channels, thus doing away with screws or clips. It is claimed that this composite beam effects a saving in timber of 75 per cent. At 14 in. centres the '650' joist will span 14 ft. 6 in. as against 12 ft. 8 in. if a 2 in. by 7 in. timber beam were used. The normal size of the beam is 6½ in. by 1½ in. overall.

Messrs. Sommerfelds also make an all-metal roof, 'type 150'. Trussed rafters support a tiling mat, the eaves are finished with an eaves bracket, fascia board and soffit, and a ceiling frame is suspended from the rafters by hangers. Fire-resisting insulation boards can be fixed between the rafters, and ceiling boards are secured to the ceiling strips with timber wedges. In a gabled roof the system can be economically used up to a 25 ft. span.

Glass. The stand of the Sheet and Plate Glass Manufacturers' Association attractively displayed varieties of glass, including types made by Messrs. Pilkington and Messrs. Chance. A comparatively new-comer is Messrs. Chance's 'reedlyte' glass, which is a reeded glass with a stippled surface that has greater obscuring properties than the normal reed and gives good diffusion.

Messrs. Pilkington's series of leaflets on glass in building and in engineering give facts and figures about their glasses that should answer all the technical questions an architect would be likely to ask. Glass



Messrs. Sommerfeld's all-metal roof

sign panels were shown in which the legend, in good lettering, had been painted and fired during the toughening process.

Prestressed concrete. Equipment for prestressing concrete was on view at the stand of the Prestressed Concrete Development Group, and an example of the possibilities of the system was the 'sword' erected at the main entrance. This was a slender erection 50 ft. high and weighing 5 tons. The concrete was made in short sections, assembled with dry joints, and prestressed on the site. The system employed was that developed by Messrs. McCall and Co. (Sheffield), Ltd., in conjunction with Mr. Donavan H. Lee, M.I.C.E., and it will enable the sword to be dismantled and erected elsewhere without affecting the strength of either the steel or the concrete.

The R.I.B.A. The R.I.B.A. stand illustrated housing, schools and industrial buildings designed or completed since the last war. It also showed planning work that had been carried out, including New Town development, particularly schemes illustrating the replanning of existing town and city centres.

A Modern Mrs. Beeton. Apparently the ever-young Mrs. Beeton has inspired a sub-committee of the Central Housing Advisory Committee, Ministry of Health, in publishing their report on the care and maintenance of fittings and equipment in the modern house. The terms of reference of the sub-committee were to consider 'what advice could be given to local authorities on the care and maintenance of new types of internal fittings and equipment.' The various sections are prefaced with quotations from the 1888 edition of Mrs. Beeton's book of household management, in order 'to give a brief glimpse of the treatment of our subject by one of our illustrious forerunners.'

Part I of the report deals with steel and aluminium equipment; solid fuel appliances; electric and gas installations; floor finishes; plastics; fibre building boards. Part II contains advice to tenants, and appendices include a list of paints for repainting steel kitchen fittings; recommended sizes of smokeless fuel, and polishes for certain floor finishes.

Although the report is intended for local authorities, architects might well buy a copy to prime themselves with answers to wifely inquiries or complaints regarding the fittings in the home, and those who like to do a little electrical work may pause on reading this: 'A further fruitful source of electrical failure is the well-meaning and optimistic efforts of tenants to improve

upon or repair the electrical equipment in their houses. We note with regret that many tenants have a strong but sadly misplaced confidence in their electrical ability; their handiwork is often highly unorthodox, and if it does not lead to the immediate creation of added hazard, it can easily overload the existing circuit and pave the way for additional maintenance work in the future.'

The report can be obtained from H.M. Stationery Office (S.O. Code No. 32-407), price 1s. 6d. net.

Northern Aluminium Company. On 21 September last the Rt. Hon. G. R. Strauss, Minister of Supply, opened the Northern Aluminium Company's new $3\frac{1}{2}$ million pound continuous strip mill at Rogerstone, Monmouthshire; a mill capable of producing 50,000 tons of aluminium sheet and strip a year, an output which is about half that achieved by the whole of Great Britain during the war.

It would need the combined knowledge of a metallurgist and an electrical, hydraulic, and mechanical engineer to describe in detail the complicated and massive machinery that will make the expected output possible, and it must have been no small problem to design the housing for all this machinery, involving as it did the provision of underground chambers, ducts, and overhead crane tracks, but the consulting architect, Mr. Gilbert T. Gardner [F], the company's engineering staff, and Messrs. Hinkins and Frewin, Ltd., the principal contractors, successfully overcame all difficulties. It was not found necessary to pile, as the subsoil consisted of heavy marl and boulders, but as the water-table sometimes rises to within 2 ft. or 3 ft. of the works datum the foundations and underground work had to be made watertight, which was done either by using Sealocrete in the concrete mix or by placing Aqualite bituminous sheets as a membrane between two thicknesses of brick or concrete retaining walls.

Naturally aluminium has been used wherever reasonably possible, but the main constructional elements are of steel. The first load-bearing parts of the structure to be carried by the stanchions as they rise are the crane tracks that run the length of the mill, and up to this point the stanchions are compound, being 12 in. by 8 in. and 12 in. by 6 in. R.S.Js. braced together and spaced at 30 ft. centres. Above the crane tracks single members rise to take the steelwork supporting the steel roof trusses, which are fixed at 15 ft. centres at a general height of 33 ft. 6 in.

As some of the cranes are designed to convey great weights it was anticipated that they might give rise to a certain amount of movement and vibration, and therefore the stanchions are isolated by constructing their bases at a level lower than that of the general foundations.

The first 8 ft. of the vertical external protection is in brickwork built as 11 in. cavity walling, every fourth course being reinforced with expanded metal. The mortar used for the silica-lime facing bricks was 1 part of hydrated hydraulic lime to 3 of sand, the mix for the pointing



Northern Aluminium Company. General view of hot finishing mill

being 1 part of tinted Snowcrete, 3 parts of hydrated hydraulic lime, and 10 of sand. The cladding above the brickwork, and also the roofing, is in two layers of corrugated aluminium sheeting, and to avoid heat losses the eaves are closed with flat sheets with edges serrated to fit into the corrugations.

In considering the problem of space-heating the company wisely decided to spend money on insulation and a system was devised of using corrugated aluminium foil in three layers, the middle layer being laid with the corrugations running at right angles to those of the outside layers; the layers are stuck together at the edges with strips of foil and adhesive so as to form panels for insertion between the inner and outer cladding sheets. It is expected that the overall thermal conductivity will be about 0.3 B.Th.U.; on this assumption the thermal requirements for space-heating plant are reduced by one-third, and it is calculated that the saving in capital cost of the heating plant will pay for 60 per cent. of the cost of the insulation, and that the saving in fuel and running costs will pay for the balance in 18 months. It would be well if, in other spheres, the company were to be flattered by imitation.

In certain portions of the mill the traffic will be of a heavy nature, as lorries and motored trollies will be passing, and in these parts the floor is $1\frac{1}{2}$ in. Stelcon flags laid on $7\frac{1}{2}$ in. reinforced concrete sub-floor; elsewhere the finish is $1\frac{1}{2}$ in. granolithic.

The Northern Aluminium Company state that this new mill marks the climax of several years' endeavour, and that the keynote of the whole plant is modernity, and its object is to prove yet again that British enterprise and technical achievement will bear comparison with any in the world.

Ministry of Works Advisory Leaflets. Leaflet No. 10, *Dry Rot*, has now been published; it deals in non-technical language with the cause of dry rot, where it is

most likely to be found, and how to recognize, prevent, and eradicate it.

These leaflets are intended mainly for the small builder, clerk of works, foreman and craftsman, giving them information about the results of research and the latest developments in building practice. Those previously published are:

- No. 1. Painting new plaster and cement.
- No. 2. Plasters used in building: gypsum and anhydrite.
- No. 3. Lagging hot and cold water systems in houses.
- No. 4. Cavity party wall construction for sound-insulation.
- No. 5. Laying screeds as an underlay for floor coverings.
- No. 6. Limes for mortar.
- No. 7. Concreting in cold weather.
- No. 8. Bricklaying in cold weather.
- No. 9. Plaster mixes for inside work.

The leaflets can be obtained from H.M.S.O., or through any bookseller, price 2d. each.

B.S. Handbook No. 3, 1950. It was noted in the August 1950 JOURNAL that the British Standards Institution had published their Handbook No. 3, and in this November issue there is a loose inset order form. The B.S.I. point out that the 1944 edition of the Handbook and its supplement (bright blue covers) are now out of date, and reference should not be made to them. For those who have the 1947 edition (dark blue cover) the B.S.I. have published an Addendum No. 3, bringing that edition up to date. The new edition gives summaries of the 279 British Standards for building materials and components.

Random Definitions. *Celsius.* To ensure international uniformity in nomenclature the General Conference of Weights and Measures has decided to abandon the use of the word *Centigrade* and its French equivalent *Centesimal* in favour of the name *Celsius*. Thus °C. is now to be regarded as the abbreviation of *degrees Celsius*.

The Architects' Benevolent Society 1850-1950

The Centenary Appeal for Old People's Cottages

The architectural profession's own charity, after one hundred years of active life, is as vigorous as ever. Doubtless the designer of our somewhat flippant headpiece had this vigour in mind when he made his drawing. The A.B.S. is no decrepit dole out of charity, but a kindly organization which takes real care of those architects and assistants, together with their dependants, who have fallen on evil days. Instead of complex rules and regulations the Society has one criterion on which its benevolence is based—the need of the recipient. It has but one restriction on its activities—the limits of its funds.

Although it never yet has had enough money to meet as fully as it would wish all the calls made on it, the Society has decided to mark its Centenary by starting a new activity designed to meet a special need that has become increasingly apparent in recent years. This is the provision of homes for old people—a project to which we referred briefly in the last JOURNAL. This 'true architectural solution to an architectural problem' (to quote the President) is one that should appeal to all architects. The following letter which we have received from Mr. R. O. Foster, Chairman of the Appeal Committee, outlines the programme, and we commend it to the careful attention of all readers:

Sir,
'The idea you mention seems a very good one. There are so many old people living miserably and unwanted. For my part, I hate the thought of living alone, as I know I shall have to sometime in the future.'

That extract is from one of many letters received from beneficiaries welcoming the proposal made by the Architects' Benevolent Society to mark its hundredth year by building and endowing a scheme of cottages for old people connected with the architectural profession who, for reasons of finance or of health, are not able to fend for themselves.

To raise £50,000—the sum required for building and endowment of the scheme—is a challenge whose magnitude in these days I do not under-estimate. Yet it is one which should be well within the compass of our profession, if every office, private and official, will take a hand, and every individual architect and assistant will make himself personally responsible for supporting the appeal to the best of his ability. It should be made clear that this scheme supplements and does not replace the benevolent work carried on for so long by the Society among sick or needy architects and assistants who prefer, and are able to continue in, their own homes.

On 27 November the President of the A.B.S. (Mr. A. Graham Henderson,

A.R.S.A., P.R.I.B.A.) is sending a letter asking for support to every architect on the Register. May I supplement this by asking that all heads of offices to whom the scheme commends itself should communicate the details to their staffs and invite one or more members to make themselves responsible for an office collection? In that way, I believe we shall raise the sum required.

Why should we do this? Less, I suggest, because any of us from some unexpected blow of fate could find ourselves in need of friendly help, than because I believe that we have a personal duty to see that the milk of human kindness does not grow chill where the old people of our own profession, and their dependants, are concerned.

'It is a wonderful thought . . . I am proud to have been, if only remotely, associated with such a fine, generous and upstanding profession.'

That final extract from the letter already quoted seems to me to be a challenge we should not wish to ignore. Will you, by every means in your power, help the Society to meet it?—Yours faithfully,

ROBERT O. FOSTER,

Chairman, Centenary Appeal Committee.

Donations. In the few weeks that the existence of the Centenary Appeal has been known, donations have been coming in. It is to be hoped that this splendid example will be followed by the whole profession so that the total sum required will be received quickly. Full lists of donors will be published in due course. Meanwhile we give below a list of donations and covenants so far received.

	£	s.	d.	£	s.	d.
The R.I.B.A.	250	0	0			
W. H. Ansell	50	0	0			
Bristol Society of Architects	50	0	0			
H. Hosegood Clark . .	0	5	0			
P. L. H. Wakefield . .	1	1	0			
Hugh Roberts and Davies	2	2	0			
Snailum Huggins and Le Fevre	3	3	0			
				56	11	0
Canterbury Chapter, South Eastern Society of Architects				39	18	0
Chelmsford Chapter, Essex, Cambs. and Herts. Society of Architects:						
John Sadd and Sons . .	10	10	0			
D. E. Armstrong . . .	5	5	0			
R. H. Lee	2	2	0			
T. Harris and Sons . .	5	5	0			
W. Johnson	1	1	0			
E. R. Collister	10	10	0			
				34	13	0



T. E. G. PINCKHEARD

	£	s.	d.	£	s.	d.
S. E. T. Cusdin	5	0	0			
J. L. Denman	10	10	0			
Viscount Esher . . .	5	0	0			
Exeter Branch, Devon and Cornwall Architectural Society	13	11	3			
Sir Banister Fletcher . .	105	0	0			
R. C. Foster	10	0	0			
R. O. Foster	15	15	0			
Lord Greene	1	1	0			
H. J. Hammick	5	5	0			
C. E. Horsfall	3	3	0			
Hugh R. G. Montgomery	300	0	0			
Oldham Society of Architects:						
H. Bowman	10	10	0			
A. J. Howcroft and Sons	2	2	0			
F. Thorpe	4	4	0			
J. M. Howarth	0	10	0			
G. P. Whyman	4	4	0			
J. Cavanagh	3	3	0			
J. Boyd	3	3	0			
E. Simister	1	1	0			
				28	17	0
G. L. Palser	1	15	0			
Royal Incorporation of Architects in Scotland	50	0	0			
Royal Institute of the Architects of Ireland:						
A. P. Meldon	1	3	6			
J. N. Kidney	5	5	0			
John O'Gorman	1	1	0			
H. V. Millar	1	1	0			
L. O'Callaghan	1	6	0			
L. F. Giron	1	1	0			
D. A. Levie	1	1	0			
J. E. Wilkinson	1	1	0			
Hooper and Mayne . . .	1	1	0			
L. P. Tierney	1	1	0			
T. F. Clery	1	1	0			
J. C. Thompson	1	1	0			
Buchan and Fitzgerald Smith	1	1	0			
W. M. Mitchell and Sons	2	10	0			

	£ s. d.	£ s. d.
R. M. Butler and Co.	1 1 0	
Robinson, Keefe and Devane ..	5 5 0	
F. McArdle ..	1 1 0	
G. McNicholl ..	1 1 0	
A. F. Hendy ..	10 10 0	
A. A. Murphy ..	1 1 0	
R. Kavanagh ..	1 1 0	
Anonymous ..	3 3 0	
D. W. Boyd ..	1 1 0	
P. J. Munden ..	5 5 0	
Beckett and Harrington ..	1 1 0	
A. Akerlind ..	1 3 6	
E. D. Buckley ..	1 3 6	
B. Boyd Barrett ..	0 5 0	
J. H. Webb ..	1 1 0	
Miss Ena Finn ..	0 2 6	
Oscar Richardson ..	0 2 6	
A. C. Rice ..	1 0 0	
J. H. Brown ..	1 3 6	
C. Aliaga Kelly ..	1 1 0	
R. McGrath ..	1 1 0	
D. B. O'Rourke ..	1 3 6	
S. F. J. Maskell ..	1 3 6	
O. Leach ..	1 0 0	
V. O'Neill ..	0 10 0	
M. D. Burke ..	1 3 6	
G. B. Joyce ..	1 1 0	
F. F. Murphy ..	1 1 0	
H. Allberry ..	2 2 0	
Louis Carvill ..	1 1 0	
Douglas and Dobbyn ..	2 2 0	
T. F. Williamson ..	0 12 6	
W. H. Howard Cooke ..	1 3 6	
F. B. Meehan ..	1 1 0	
J. V. Downes ..	1 1 0	
T. F. Inglis ..	1 1 0	
T. F. Sheahan ..	1 1 0	
J. J. Bowen ..	1 1 0	
J. M. Fairweather ..	3 3 0	
H. S. Sawyer ..	82 19 6	
South-Eastern Society of Architects ..	5 5 0	
Southport Architectural Society ..	157 10 0	
C. H. Taylor ..	25 0 0	
C. S. Thomas and J. Herbert Jones ..	5 5 0	
Sir Percy Thomas ..	2 2 0	
H. S. Goodhart-Rendel ..	100 0 0	
L. Sylvester Sullivan ..	100 0 0	
Total to	26 5 0	
14 November 1950	£1,495 5 9	

Book Reviews

Neue Gärten, by *Otto Valentien*. 11 in. 136 pp. incl. pls. + pls. Ravensburg: Otto Maier. 1949. 11.50DM.

To most English architects the attraction of this book will lie more in the illustrations than in the German text. The illustrations are nearly all very delicate line sketches, which indicate peculiar sensitivity towards their subject. All the views shown are of small suburban or rural gardens, and it is significant of the age that the washing hanging in some of the side gardens is a part of the 'poetic fancy'. We should do well in this country to accept similar elements of design, because the mass of so-called gardens at the rear of most modern subsidized housing are not gardens at all, but places in which to hang washing. While on the one hand there is this stern appreciation of realities, on the other the casual and

informal paving stone set in grass is more than ever in evidence and is suggestive either of a peculiar zest by the author for clipping grass or of his inexperience of this back-breaking exercise. There are one or two very original ideas, of which not the least is in the design of a pair of semi-detached houses with their garden boundaries so confused as to avoid giving the feeling of a single unit of architecture having been chopped in half. The few photos are as sensitive as the line drawings and combine with these to make one feel how simple it is to make a beautiful garden, and how rarely it is done.

G. A. JELLCOE [F]

Architectural Drawing, by *Sherley W. Morgan*. 12½ in. vi + 227 pp. text illus. New York: McGraw-Hill Book Co. 1950. £3 4s.

The Theory and Practice of Perspective, by *W. Abbott*. 9½ in. viii + 198 pp. text illus. Blackie and Son. 1950. 12s. 6d.

The author of *Architectural Drawing* at once acknowledges the 'co-operation of distinguished draftsmen. . . The examples of their work give visual proof of power of expression achieved through drawing based on sound principles'. The names of some of these artists guarantee interest—Hugh Ferriss, Francis Comstock, Schell Lewis and, not least, Raphael and that other genius, Dürer.

'Seeing is believing' is the theme throughout this very pleasant book, and every illustration not only stimulates interest, but also the desire to 'have a go' oneself. Although dealing with *Architectural Drawing*, the small matter of Perspective—that mixture of science and craft—is of paramount importance to the draftsman (I use the same spelling) who must usually work from drawings of proposals not yet achieved in material.

The illustrations are clearly defined. The snags and impossibilities of the scientific approach are discussed, and suggestions for easing the distortions of circles, focus, position, etc., are most useful; indeed information of general interest and upon the technique of 'drafting' is extremely generous.

The 'Office Method' follows theory with very practical help in 'setting up'; this is supported by the 'Measuring Point' method and a series of well-selected exercises to create confidence. It can not be too often repeated that perspective must be worked out on one's own board really to be understood, and each exercise should be applied to some specific artistic composition, no matter how simple the interest may be.

Chapter VI develops the picture through interviews with many distinguished draftsmen, whose comments and suggestions not only make good reading, but indicate trade secrets of considerable interest. A new word 'Craticulation' is given us. The method enables one to plot any oddly-shaped feature in the normal manner (e.g. by squaring-up), but it has also an obvious value when dealing with three-dimensional forms, such as spherical developments,

aeroplane fuselage, wings, etc., or a monument 'in the round'.

The later chapters are perhaps more exciting to the mature draftsman. Many habits and methods are discussed and illustrated with drawing and photo. One has nostalgic thoughts of the pre-war journal *Pencil Points*, that cheerful event in the studio, when the Path of Interest, Selection of Forms, Rendering of Surfaces and excellent drawings of exciting American buildings, brought envy and longing for similar opportunities for our own talents.

This book gives a stimulating review of all the methods of projection, of sciagraphy and of presentation. Some of the shadow problems seem strangely familiar, but Sherley Morgan makes one feel that he uses every medium to help the reader and the student, and that because the knowledge of Perspective is of such vital importance to the draftsman, the subject and all it means must be considered with the utmost interest and attention.

Abbott's *Perspective* may well be quoted as an eligible companion volume for the student. The chapters explain every possible complication in considerable detail and the mathematical and theoretical proofs are given with expert knowledge. The book clearly demonstrates many problems hitherto humbly accepted by the normally competent draftsman, and these solutions will undoubtedly help along the theory of the subject. Interesting and informative comments are provided in the Historical Survey, as well as much useful practical and theoretical Application to Pictures.

Perspective has always intrigued the student and perhaps hindered the casual draftsman. More patience has been lost and more tears shed in the schools over this subject than almost any other, for discipline has demanded that the essentially difficult points must be mastered before the student is allowed to use the information for his general purposes. That was the old (and hard) way. Yet we talk of the need for a 'sense of perspective', when we are hoping for a generous understanding of the problem rather than the academic or theoretical approach!

It has been said that Uccello, the cinque-cento inventor of this fascinating science, died raving mad . . . but we have come a long way since his pioneering adventures.

W. M. KEESEY, Ret. [A]

The Swelling of Wood Under Stress, etc. Based on . . . lectures given at . . . Stockholm, by *W. W. Barkas*. Department of Scientific and Industrial Research: Forest Products Research. 9½ in. v + 103 pp. + ii pls. text diag. H.M.S.O. 1949. 6s.

This book is based on lectures given by the author in Sweden during March 1948, at the invitation of Svenska Träforskningsinstitutet, Stockholm. It describes recent work done by the Physics Section of the Forest Products Laboratory in wood, wood fibres and paper. As far as possible diagrammatic explanations have been preferred to the complexities of mathematics.

Survey of London. Vol. XXII, Bankside (the parishes of St. Saviour and Christchurch, Southwark). *London Survey Committee and London County Council*. Sir Howard Roberts and W. H. Godfrey, eds. 11½ in. × 8½ in. xx + 152 pp. + pls. text illus. Lond.: the L.C.C. 1950. £1 10s.

The L.C.C. Survey of London is carried one step further by this volume which deals with Bankside—the Parishes of St. Saviour and Christchurch, Southwark. Whilst this is the second volume to be published since the War, it is to be noted that a start has now been made in dealing with London south of the Thames. There is a clarity of style in the presentation of material, both in record and reference, by which information becomes readily accessible to the reader. The photographs, maps, good pen and ink sketches, and measured drawings form a detailed record which enables the text to be devoted to factual description.

Of Southwark's place in Tudor times as a resort of amusement we are reminded by the chapter on playhouses and bear gardens, while the recent discovery of a 1618 map has confirmed previous conclusions as to the site of the Globe Theatre.

Formal grouping is well illustrated in the drawings of Guy's Hospital, Hopton's Almshouses and Nelson Square, while the informal character of Borough High Street is shown by strip elevations of both a century ago and of the present day.

The records of the George, London's only remaining galleried inn, will be familiar to most, but the fine rose window in Winchester House, of which drawings by Francis Dollman are given, may come as a surprise.

Apart from making us realize the terrible price paid in Southwark to give the City its rail approaches to Cannon Street and Holborn Viaduct stations, the maps present a clear picture of ribbon development along the roads and the River; they also show that much remains of the old street pattern.

By this latest addition to the Survey series, the Council deserves thanks for producing at a reasonable price a comprehensive work containing much information and many drawings of buildings hitherto little recorded.

KENNETH S. MILLS [A]

Canterbury, by William Townsend. (British Cities series.) 7½ in. viii + 88 pp. + pls. text plans and illus. London and New York: Batsford. 1950. 8s. 6d.

At all times Canterbury has inspired writers of history and topography. The list of such works is formidable, evidenced by the Kent County Library *Local History* catalogue, which cites over two hundred items and is by no means complete. The latest addition to this galaxy is William Townsend's *Canterbury*, a modest work of some 88 pages. A note on the pictorial dust-wrapper informs us that Mr. Townsend 'has known Canterbury since his school days, is a painter who has also had a lifelong interest in architecture and a keen sense of history.'

Canterbury is primarily intended to be a popular handbook for those many hundreds of modern pilgrims who in every year come to the city. It fulfills its purpose admirably, being well informed and written in a style essentially readable. To those who have a particular interest in architecture a number of apt and sometimes provocative comments provide welcome spice to the narrative. For example, Butterfield's work at St. Augustine's is sympathetically reviewed, the author is suspicious of 'experts' who are responsible for buildings being 'very learnedly and soundly restored until they are hardly recognizable any longer except as "specimens"', and has some pungent remarks to make on the subject of the colour restoration or complete repainting of roof bosses, doorways or tombs thus turning them into 'museum specimens'. The note on William of Sens, added 'just before this book went to press', is of particular interest.

Here and there additional footnotes might with advantage have been included. As a case in point one wonders how many non-professional readers will know what 'mathematical tiling' is? A note, and possibly a small drawing in explanation, would have enabled the vast majority of visitors to recognize that many of the apparently brick Georgian fronts which grace the city are in reality covered with tiles hung upon a wooden framing.

The illustrations, 51 in number, have been well selected, and the source of each acknowledged, but their quality varies considerably. In one or two 'camera tilt' is in evidence, while practically all the street subjects suggest that the photographers must have roamed the city at an early hour of a Sunday morning, so devoid of human figures are they. Those who know the teeming life and traffic of the narrow ways by day will feel that the effect is unreal and almost theatrical, and compares ill with Paul Sandby's lovely aquatint of St. George's Gate or even Sidney Cooper's 'High Street'.

The book is provided with an adequate bibliography and index.

R. H. GOODSALL [F]

Northumberland, by Herbert L. Honeyman. (The County Books Series.) 8½ in. xii + 288 pp. + 50 pls. + map. Robert Hale Ltd. 1949. 15s.

I think it is possible to discern new trends in the production of topographical guide books during the last few years. For one thing, writers who owe allegiance to some art or profession have entered this now quite ancient field, bringing their individualism into the description of all that makes up a county or region. Herbert L. Honeyman's recent study of Northumberland, however, makes a welcome return to the older type of county study, being informative and factual without too specialized a point of view. He does, in fact, say that his aim has been to complete a trilogy which was cut short by the death of a great Northumbrian historian in 1845.

Does this new work on one of England's most interesting and beautiful counties fulfil the original design for a 'general account of the county with references to the political, social, and economic changes in its affairs from the earliest times'?

The author went about his task by dividing it into two main sections, historical and descriptive. But this plan has the disadvantage of leaving the reader in doubt as to the real nature of Northumberland until the book has been fully absorbed. This 'sectionalization' has also, it seems, led to the overwhelming array of historical facts, which are proper to a full length historical study, but when compressed into part of a general work are apt to leave the reader breathless and, in the end, uninformed.

Whether or not the main features of the growth and topography of the county can be sorted out will depend largely on the reader. But who minds when the author clearly knows and loves his subject, and has graced his labours with a truly magnificent pictorial record? The latter, by the way, shows well enough the native qualities of the Northumbrian architectural scene—crude by comparison with the historical finesse of the South, but with a rough honesty that makes it all the better architecture.

Two further small points of criticism. Naive and personal interpolations have little value when, for example, in dealing with the years immediately before the millenium, an excursion into the economics of Tyneside's recent inter-war slump is made in a few lines—and seen only from the local point of view. And where did the author get his information that Lancelot Brown invented 'landscape' gardening?

BRIAN HACKETT [A]

Resonant Absorbers and Reverberation [by various authors], together with the **Inaugural Address, Acoustics and Some Allied Studies**, by Alexander Wood. (Papers and discussions of the first summer symposium of the Acoustics Group, 1947.) iv + 57 pp. text illus.

Noise and Sound Transmission [by various authors]. (Report of the 1948 Summer Symposium of the Acoustics Group of The Physical Society.) iv + 200 pp. + pls.

Each 10½ in. The Socy. 1949. 7s. 6d., 17s. 6d.

These two reports are the first published details of the work of the recently formed Acoustics Group of the Physical Society. This group, which can be regarded as a counterpart in this country of the well known Acoustical Society of America, is doing invaluable work in providing a common meeting ground for all those workers in widely separate fields, such as physicists, engineers, musicians, musical instrument technologists, architects, otologists, etc., etc., who find that a study of some aspect of acoustics forms part of their interests. It is, of course, inevitable that a number of the contributions to these reports will be of no interest—and, indeed,

will be inexplicable—to most architects, but there are parts of both reports which provide information of value to any practising architect. The report of the 1947 symposium is doubly interesting because of the inclusion of the inaugural address by the late Dr. Alexander Wood. The opportunity of commenting on Dr. Wood's brilliant and lucid exposition can not be allowed to pass and all students of the presentation of technical information are recommended to read this model essay which is so characteristic of him. The body of the report deals with aspects of auditorium acoustics and will be largely understood by a non-scientific reader. The paper by P. V. Brühl, of Chalmers Technical University of Gothenburg, throws light on the development of resonant sound absorbers of various kinds and indicates a fruitful field of acoustical technology, which Scandinavian architects have explored more thoroughly than we have in this country. There are also some engaging historical notes by Hope Bagenal and papers describing attempts at more refined scientific assessment of room acoustics.

The 1948 report contains contributions from many sources, covering many aspects of the subject. Of the papers dealing with noise and sound transmission in buildings, those from workers in the National Physical Laboratory and the Building Research Station are the ones most likely to be of value to architects. Apart from reports of laboratory and field measurements of the sound insulation of various parts of a building such as joist floors, party walls, partitions, double windows, etc., there is plenty of evidence of the great effort being made to relate scientific measurement and theories to the practical issues of building design. It is evident that only by the combined efforts of architects and scientists will it be possible to solve this urgent problem of noise in buildings. Any doubts as to the importance of the problem are removed by the results of a Social Survey on the subject, which are fully discussed by W. A. Allen in a paper forming part of this report. Other papers deal with the important question of the standardization of sound measurement techniques and nomenclature, sound reduction in ventilating systems and on the measurement and analysis of machinery noise. Summarizing, it can be said that these reports are invaluable to anyone specializing in the subject and of more than passing interest to those who like to know the reason for things.

HENRY R. HUMPHREYS [A]

Focus on Architecture and Sculpture. An original approach to the Photography of Architecture and Sculpture, by *Helmut Gernsheim*. 10 in. 142 pp. text illus. The Fountain Press. 25s.

This useful book is well illustrated by seventy technically perfect photographs by the author. The architectural pictures, while providing excellent diagrammatic records, may appear to some to be rather ordinary, but this can not be said of those in the sculpture section, which are much more skilful and worthwhile.

The main value of this book is in the very full and valuable information and advice contained in the text, which should be of the greatest assistance to anybody attempting to photograph architecture and sculpture.

The chapter on photography in Britain from 1835 onwards gives a lot of most interesting information, but unexpectedly there is no mention of the old Architectural Association Camera Club, and particularly of the late Allan Potter, who was completely outstanding.

F. R. YERBURY [Hon. A]

Fair Horizon. Buildings of to-day, by *Oliver Hill*. 10 in. x 8 in. 127 pp. incl. pls. text pp. Collins. 1950. £1 1s.

Books relating to the contemporary movement can usually be placed in one of two categories—first, the practical treatise, where a serious attempt is made to prove the efficacy of the idiom from the viewpoint of technical and economic considerations, and secondly, the 'votive offering', which as often as not satisfies a long-felt want on the part of the author to express himself in terms of the new aesthetic.

Mr. Oliver Hill's *Fair Horizon. Buildings of to-day* would seem to be the latter type. Aimed at 'those unfamiliar with the new expression in contemporary architecture' (with architects a fast vanishing race!), it covers the development of the modern movement, includes 'profiles' of eight pioneers—Frank Lloyd Wright, J.J.P. Oud, Le Corbusier, Gropius, Adolf Loos, Mies van der Rohe, Gunnar Asplund and Alvar Aalto; exhibits some splendid photographs, gives an all too brief chapter on Building Types and Materials, and finishes with an Analysis of the Style.

In his overwhelming enthusiasm for the new language ('our technical resources enable us to realize our wildest dreams!') the author appears to lose much of the very necessary critical faculty to view the scene objectively. In such statements as 'In some of Le Corbusier's buildings we are confronted with the optical illusion of structures poised for flight, a repercussion of the machine age', one senses not only the vast implication of the machine age, but also something of a tendency on the part of the author to place the interpretation of the urgent and factual art of architecture too much in the realm of abstract theory.

The photographs, including many old friends, have as a collection a rather too impersonal air, due possibly to the lack of sufficient accompanying text. Every building has, so to speak, a 'why'! The forces that motivate its design and erection are so closely allied to the final result, that to gain any real appreciation of it such 'case histories' must be known. The reason for the basic form of Highpoint is more important than the indicating of the 'shadow cast on the blank end wall'. It is perhaps this intense effort on the part of the author to 'sell' contemporary architecture chiefly as a visual and emotional experience to 'those unfamiliar' which constitutes a weakness in

the book. Much recent work has faults and many debatable points. Could not mention have been made of the most unfunctional masking of the staircase in the façade of the Museum of Modern Art, or of the generally regretted lack of connection between the dark granite first three stories and the rest of the Philadelphia Society Building? Again, many points could have been gained by employing a more comparative method and comparing the perfect scale of the Saarinen's interior to their church at Indiana with Gunnar Asplund's crematorium at Enskede.

Following the tradition, the reactionaries and 'average men' come in for their full share of lambasting. In the past the latter have been accused of many crimes, but the stage has now been reached when the contemporary movement is old enough and wide enough to stand on its own feet.

In the final chapter, 'Analysis of the Style', Mr. Hill treats us to some fine constructive writing. Under his pen, the fair horizon does indeed become a magnificent possibility, but only by keeping the denominator 'man' constantly in mind will the possibility develop into the grand design of living.

EDWARD PASSMORE [A]

The Planning, Construction and Maintenance of Playing Fields, by *Percy White Smith*. 9½ in. xv + 224 pp. + (24) pls. text illus. Lond.: Oxford U.P. 1950. £1 10s.

No-one recognizes more fully than members of the R.I.B.A. the basic principle that the science of the technician, as well as the talent of the artist, is necessary in successful planning. This combination of resources, while vital to the design of the modern building, is essential in the formation of the surroundings which make up the planned community of which the recreational area is so important a unit.

Sir George Pepler in his Foreword rightly stresses that this book makes no pretence to teach planners and landscape architects their business but, as he goes on to say, it does place a mass of essential information at their service, and anyone handling this form of work should welcome it with open arms.

All the essential data relative to the subject has been brought together in accessible form with a revealing focus on the uses of modern machinery and an invaluable chapter on 'Typical specifications'. The arrival of this book is long overdue, dealing as it does with a subject that is the main source of our national health and should be the concern of all members of the planning and allied professions.

E. PRENTICE MAWSON [F]

Matthew Digby Wyatt.—An inaugural Lecture, by *Nikolaus Pevsner*. 7½ in. (ix) + 47 pp. + vi pls. Cambridge: U.P. 1950. 4s. 6d.

Half an hour of remarkably stimulating and instructive talk about the Victorian architect who was the first Cambridge Slade Professor of Fine Art by the eleventh holder of that distinguished office.

Practice Notes

Edited by Charles Woodward [A]

IN PARLIAMENT. Building Licences. In the debate on the Address in the House of Commons on 7 November last, Mr. Dalton, the Minister of Town and Country Planning, in replying for the Government in support of Government Controls, said: 'Further, we must have permanent powers over building licences. There was quite a debate about that at the Tory Conference at Blackpool, and some of the speakers have been writing to the Press explaining that they were misreported. I have not time to go into all that now, but our view is that we should have permanent power over building licences, so that it is possible to control both the nature and allocation of building and, therefore, the use made of these very scarce and necessary things, building labour and building materials.' (7 November 1950.)

Single Plot Owners (Development Charge). Asked why the concession in favour of owners of single house plots is limited to those who start to build a house on their plot before 1 January 1953; and whether he will give an assurance that the case of those who are prevented from starting before that date because they can not attain a licence will receive further consideration, the Chancellor of the Exchequer replied: The arrangements to which the hon. Member refers allow the owner of a single plot who starts to build before 1 January 1953 to set off development charge against his claim on the £300 million. This date was selected because the £300 million has to be distributed before 1 July 1953, and a few months will be needed for the administrative arrangements. The claims of single plot owners who can not start to build by 1 January 1953 will receive further consideration when the scheme for distributing the £300 million is being prepared. (7 November 1953.)

Civil Defence. Structures, Removal (Compensation). Asked what arrangements he has made for the compensation of private owners for the removal, where sanctioned, of Civil Defence structures still existing on private land which was formerly requisitioned, the Under-Secretary of State for the Home Department replied: The amount of compensation is settled in accordance with the provisions of the relevant Acts of Parliament, and is paid to the owner by the local authority concerned. The rates of compensation are in accordance with the Acts of Parliament and there is no discretion on the part of the district valuer. (9 November 1950.)

MINISTRY OF TOWN AND COUNTRY PLANNING. Disposal of local authorities land. Sections 82 and 83 of the Town and Country Planning Act, 1947, provide that when land held by local authorities for general statutory purposes or for comprehensive development or redevelopment ceases to be within the relevant Section by

reason of a disposal, no development charge is payable for development for which planning permission had been given *before* the disposal. As far as Section 82 is concerned, this provision applies only to land held by local authorities on 1 July 1948.

The Central Land Board wish to make it clear that when Section 82 and Section 83 land is disposed of for development, they will not regard that development as liable to development charge provided planning permission, at least in principle, is obtained for it by the time the conveyance or assignment is made, or the lease is executed, even though an earlier agreement (including a building agreement) to sell or lease has been entered into. (Press Notice, 21 August 1950.)

Town Planning Appeal Dismissed. The Minister has dismissed the appeal by Paddington Metropolitan Borough Council against the refusal of the London County Council to permit the development of a site at Warwick Avenue, Paddington, for housing purposes, on the ground that it ought to be kept for an open space. (11 September 1950 No. 4.)

Development Charge: Basis of Assessment. In a Scottish case, tried in June last, the basis of the assessment of development charge by the Central Land Board under the Town and Country Planning (Scotland) Act, 1947, was disputed by the applicants. They took the view that in calculating the charge the Board ought to have regard only to the land which was actually to be built upon, that is, the area enclosed by the foundations of the outside walls of the new house. The Board had estimated as best they could from the size and situation of the house and all other relevant circumstances what would be a reasonable extent of curtilage area for the proposed house. (The plans submitted with the application did not delimit or mark off the curtilage area of the proposed new house.)

The Judge in upholding the method of assessment adopted by the Board said that the proviso to Section 10 (2) (d) of the Scottish Act (Section 12 (2) (d) in the English Act) did not preclude the Board, when determining the development charge to be made in respect of the erection of a dwelling house, from taking the curtilage area of the house as well as its bare site into consideration for the purposes of the comparison of values which they are called upon to make by Section 67 (2) of the Act. (Section 70 (2) in the English Act.)

The Judge, referring to the meaning of 'curtilage', said that the word had been considered in Scottish legal decisions which seem to show that ground which is used for the comfortable enjoyment of a house or other building may be regarded in law as being within the curtilage of that house or building and thereby an integral part of the same, although it had not been marked off or enclosed in any way. It is enough that it serves the purposes of the house or building in some necessary or reasonably useful way. (Extracts from the Judgment will be found in the R.I.C.S. JOURNAL for September 1950.)

Central Land Board. The Board have prepared a revised Explanatory Pamphlet on Development Charge, Form D.I.A. (Revised August 1950). It includes the recent Regulations which replace previous Exemption Regulations, together with the new Use Classes Order.

Town and Country Planning Summer School. The Parliamentary Secretary, Mr. Lindgren, Ministry of Town and Country Planning, in opening this School at Nottingham University on 6 September, said: 'Planning would only succeed if we stop being pernickety and fussy about things that don't matter very much. I am certain that the ordinary man would be far more ready to understand and support the big things, if he was less irritated over the small. Sometimes it seems to me that over-zealous officers are too ready to refuse permission when the point at issue is small, and not vital to the planning of the area. The planner should always be on his guard against an over-application of technical principles. He should constantly ask himself, "Is this really important?" and "How much does it matter?"

"In too many of the cases that come before us the reason given for refusing permission is that "It would be bad planning" or "Would conflict with amenity". What can this mean to the man who is refused permission to build a bungalow? Even when we have satisfied ourselves that our decisions are worth while, and when our reasons for them have been explained, it is still essential to see that these decisions are taken quickly. I am sometimes horrified at the delays which come to my notice. These occur, occasionally, because officials are casual, but more often because they are anxious to get an answer as nearly perfect as possible. This is, of course, admirable, but at the other end of the line there is usually a private individual to whom this application is all-important, and whose personal affairs often depend on it, sometimes urgently. Planning pays in the long run, but in the short term sometimes the individual finds it irksome. We must therefore strive to see that what planning does is acceptable to the public. We must in fact carry the public with us. This was particularly the case with development plans for areas and new towns, which must be simply and adequately explained to the public. The plan must be acceptable to the majority of the people living in the area.'

Procedure at Inquiries on Development Plans. Public local inquiries into objection to Development Plans will open with a statement by the local planning authority explaining in broad terms the proposals in the plan and the policy underlying them.

Objectors will have opportunities of questioning the authority's representatives on general points, and of cross-examining in detail any witnesses whom the authority may call.

These instructions on procedure are

contained in a Circular No. 95, dated 23 September 1950, sent by the Ministry to all local planning authorities in England and Wales. (26 September 1950, No. 4.)

Demolition Orders. Housing and local planning authorities have been reminded in a circular issued by the Ministry that the Housing Act, 1949, enables houses of special architectural or historic interest to be preserved where they would otherwise have been subject to demolition orders. It also provides for financial assistance to render such houses habitable. The Ministry have called attention to the importance of ensuring that the special character of such buildings is not injured when they are repaired or improvements are made to them. The circular also gives details of the procedure to be adopted for notifying local planning authorities of proposed works to such buildings. (Ministry of Town and Country Planning, Circular No. 98, 'Housing Act, 1949', dated 20 October 1950, Ministry of Health Circular 90/49, 'Effect on Houses of Architectural or Historic Interest'.)

Development Plans, Public Information. The Ministry has issued Circular No. 97, 'Town and Country Planning Act, 1947, Development Plans', which emphasizes that since the so-called 'written statement' is part of the plan, it should not contain anything the Minister is unlikely to be in a position to approve, nor should it be made vague and unhelpful by the inclusion of such remarks as that civic buildings will be 'commodious' or a housing lay-out 'well designed'. The Circular is obtainable at H.M. Stationery Office, price 4d.

Bulletin of Selected Appeal Decisions. Bulletin No. 8, July 1950, has now been issued by the Ministry and is obtainable at H.M. Stationery Office, price 6d.

National Parks and Access to the Countryside Act, 1949. The Ministry has issued Circular No. 96, dated 23 October 1950, giving guidance to local planning authorities in the preparation of their survey of 'open country' and access requirements over such country. The Circular is obtainable at H.M. Stationery Office, price 3d.

CENTRAL LAND BOARD. Claims on the £300 Million. Before the Board issue their determination of development value in respect of a claim under Part VI of the Act, the District Valuer issues the value on Form C.V. with a number. If the claimant agrees or if no objection is raised, the Board issue their determination after 60 days on Form S.2. A claimant may object to the determination within the 60 days on the detachable part of the C.V. Form and the Board will consider the objection before issuing their determination.

If the claim has been wholly assigned Form S.2. is sent to the assignee. If only part of the claim has been assigned the form is sent to the assignor and a copy to the assignee. Where the Board have been

notified that there was on 1 July 1948 a mortgagee or rentcharge owner, he will receive a copy of S.2.

Where a professional adviser is employed, the C.V. and S.2. Forms are addressed to the claimant 'care of' the professional adviser.

After a determination has been issued an appeal may be lodged within 30 days. If no appeal is lodged the determination becomes final.

If a professional adviser has been employed, and the conditions in paragraph 16 of S.I.A. are satisfied, the claimant will receive the Board's contribution (on the scale laid down in the Appendix to S.I.A.) towards the fees he has incurred in the form of a Payable Order as soon as possible after the determination has become final. (CLB/34, 11 October 1950.)

Rentcharge Owners. Section 59 of the 1947 Planning Act provides for payments for depreciation of land values to certain owners of war-damaged property which qualified for a value payment. Claims have to be lodged by 31 January 1951, or within six months of the War Damage Commission's determination of the amount of the value payment, whichever date is later. A rentcharge owner, where the rentcharge exceeds the annual value of the land restricted to its existing use, may apply for a definite amount of the payment to be paid to him instead of to the claimant. The rentcharge owner can then capitalize, and extinguish, part of the rentcharge so as to reduce it to an amount corresponding to the new restricted value of the charged land.

The rentcharge claim Form can be obtained from the offices of the Board, and the Board can not contribute towards any professional fees which rentcharge owners may incur in submitting their claims. (CLB/5, 6 November 1950.)

MINISTRY OF HEALTH. Housing Act, 1949, Section 20. Circular 86/50, dated 12 September 1950, refers to the Housing (Rate of Interest) Regulations, 1950 (S.I. 1950, No. 1318), which the Minister has made under Section 35 (1) of the Housing Act, 1949. The rate of interest laid down in the Regulations is 4 per cent per annum, and applies in the event of a breach of the conditions under which a local authority has made a grant under Section 20 of the Act. In that event a specified proportion of sums paid by way of grant in respect of the expenses of the execution of works is recoverable on demand by the local authority from the owner for the time being of the dwelling, together with compound interest on the specified proportion of each sum paid at the prescribed rate of 4 per cent per annum.

The Regulations came into operation on 14 August 1950, following the annulment by Parliament of the Regulations referred to in Circular 65/50.

Water Mains on Housing Estates. Circular 85/50, dated 14 September 1950 refers to cases where water undertakers laying mains

for supplies to new housing sites have required mains to be provided on both sides of every road within the sites, irrespective of their width or of the traffic expected to be carried. The demand for cast-iron is heavy, and it is essential that demands for housing schemes should be kept as low as possible. The practice of providing a double line of mains on housing estates can, in the Minister's view, be justified only where roads are intended to carry a considerable volume of traffic. In other cases it is considered that the main could be laid on one side of the road with cross-connections to common service pipes of small diameter serving groups of houses on the other side. The Minister, therefore, urges all local authorities and water undertakers to observe as much economy as possible in the use of cast-iron pipes, so that schemes of rural water supplies to houses which at present have no piped water supplies may not be delayed.

Timber Licences. Circular 97/50, dated 26 September 1950 refers to the recommendation of the Local Government Manpower Committee regarding the issue of licences for softwood and controlled plywood. The Government have accepted the Committee's recommendation, and it will not now be necessary to submit a fresh application on Form T.C.3/8/CPL in respect of timber not acquired under a previous licence which has lapsed. Instead, duly authorized officers of the appropriate Government Department will over-stamp an expired but unused or partly used licence issued during the preceding quarterly period to make it valid for the next succeeding quarterly period, but for no later period. The new arrangement came into operation on 1 October and will thus apply to licences issued in Period III, 1950. Applications in respect of housing should be sent to the Principal Regional Officer and as regards non-housing services for which the Minister is the responsible central authority, to the Principal Priority Officer, Ministry of Health, Whitehall, S.W.1.

Most varieties of plywood have now been freed from control, and the new arrangement will apply only to Russian and Finnish plywood and Canadian and American Douglas Fir plywood.

Civil Defence Act, 1948. Circular 88/50, dated 20 September 1950 refers to the Regulations made by the Minister under the Civil Defence Act in respect of Demolition and Repair in consequence of war damage. The Circular gives detailed arrangements to be made by local authorities in carrying out the duties imposed by the Regulations (S.I. 1950, No. 1258, Civil Defence.)

Private Street Works Charges. Circular 104/50, dated 18 October 1950, refers to undue hardship which may be caused to land owners in connection with road charges and compulsory purchase. In cases where road charges have been paid and the land is not yet built upon, it has been arranged that if purchasing authorities

will pay to the owner the amount of the road charges in addition to the 'existing use value' of the land, the Central Land Board will take this into account when assessing the development charge payable by the authority when they carry out the development for which they have acquired the land. Where the owner has not paid the road charges it is suggested that he should be released from liability for them, and the Central Land Board will then similarly take this into account when assessing development charge.

Public Health Act, 1936. Section 68. *Circular 105/50*, dated 30 October 1950, states that the Minister of Health will make an Order extending until 31 December 1951, the period during which building bye-laws, due to lapse before that date, will remain in force.

Amendment of Building Licence Forms. *Circular 108/50*, dated 6 November 1950 refers to a case in which a building licence for the erection of a new house was sold by the licensee to another person for whom the house was then erected. As it is the intention that licences should be issued for new houses to those whose need is greatest, the sale or transfer of licences is clearly undesirable. It may be possible to prosecute either or both parties to the transaction in suitable cases; but it is usually a difficult matter and local authorities should therefore normally refer such instances as come to their notice to the Regional Office of the Ministry of Works for consideration.

In order that it may be made even more clear to licensees that the licence is personal to them and may not be transferred it has

been decided to amend the licence form CL.1138 in certain respects. Until reprints of the form are available local authorities should therefore in appropriate cases make the following amendments in manuscript to the forms in their possession: 'Subject to the conditions hereafter set forth Mr. — is hereby licensed.' (The name inserted should be that of the building owner, or the person paying the cost of the work, and should be the same as in the address at the top of the form.) Condition 2 should be amended to read after 'transferable', 'and the work authorized thereby shall not be carried out by any person other than the licensee or his agent.' Condition 7 should read: 'If the licensee decides' instead of 'If it is decided'.

It will, of course, normally only be necessary to make these amendments as regards licences for new houses and local authorities are requested to use the official form CL.1138 and should in no circumstances print their own forms.

THE CHARTERED AUCTIONEERS' AND ESTATE AGENTS' INSTITUTE. The Institute has issued a Memorandum on the amendment of the Town and Country Planning Act, 1947, which it has submitted to the Government. The Institute considers that if the financial provisions of the Act remain unchanged, the economic development of the country will be gravely prejudiced. Reasons are given for the recommended amendments of the Act.

A copy of the Memorandum is in the R.I.B.A. Library.

MINISTRY OF WORKS. The Minister has authorized an increase of 1d. per square yard in the selling price of Gypsum

Plasterboard (Wallboard, all thicknesses, Baseboard and Lath) as from 2 October 1950. (MOW/97/50, P.I.73.)

ROYAL INSTITUTION OF CHARTERED SURVEYORS. Fees offered by the London County Council for independent quantity surveyors' services have been accepted. Conversations are proceeding between the Institution and the Air Ministry in respect of quantity surveyors' fees for the Ministry housing programme.

LAW CASE

Niklaus v. Moont. This case tried in the King's Bench Division on 19 July 1950 concerned a claim by the plaintiff that his house and drains had been damaged by roots from trees in the defendant's land. There were five or six poplar trees on the defendant's land next the boundary of the plaintiff's land, the roots of which penetrated over the boundary.

In giving judgment for the plaintiff for £160 and costs the Judge said that it was common knowledge that very tall poplars sent out extensive and strong roots. It was not the first time there had been actions in the courts through damage caused by this type of tree to buildings in proximity to them, but there was no cause of action for nuisance merely because roots of trees entered someone else's property, in fact, there was no action for nuisance unless, and until, there was damage. His Lordship was satisfied that the roots of defendant's poplar trees did cause damage to the plaintiff's drains, and some damage, though not extensive, to the house. (The case is reported in *THE ESTATES GAZETTE* for 29 July 1950.) (A similar case was referred to in the *JOURNAL* for May 1949 on page 335, under the heading 'Coupar v. Heinrich'.)

Correspondence

WENTWORTH CASTLE

In the article which appeared in the September 1950 *JOURNAL* the statement was made, on authority, that the south front was designed by Carr of York. This is refuted by two correspondents, whose letters we must reluctantly summarize, on account of space.

Mr. John D. Potts [A] writes:—I was somewhat astonished to see that you attributed the work on the south front to Carr of York. From evidence I have gathered while making a search into the work of a lesser-known Yorkshire architect, John Platt of Rotherham, I have acquired the following information. The first mention of Platt, in connection with Wentworth Castle, was in 1755 when, on 19 February, he addressed a report on the condition of the Miniature Castle in the Wilderness at Stainborough to the Earl of Strafford, who ordered him to carry out the work, which was completed by June 1755.

It is almost certain that the new front was discussed during Horace Walpole's

visit in August 1756, for a year later the Earl of Strafford started the preparations, renting a quarry for many years, where he employed his own men.

In an article in the *JOURNAL* of 25 November 1933 Mr. Alfred Booth discussed the question of the architect, and quoted a Memorandum of an Agreement between the Earl of Strafford and Charles Ross, whereby in consideration of £200 Ross was to 'superintend his Lordship's Building in Yorkshire . . . also to provide a clever man who understands drawing and the Several Branches of building . . . and the said Ross is to Anser and draw what planes is Relating to the Building.'

The rough work on the new front was carried out by the Bowers, while the superior work was done by Platt. Mr. Booth, in the article in the *JOURNAL* quoted above, suggested that architectural plagiarism was regularly practised in the 18th century and that it was most probable that Lord Strafford selected an elevation, leaving Ross to adapt the design to the requirements and prepare the necessary drawings. The refined quality of the façade is in no small degree due to the efforts of John Platt, who was 35 years old when the work began.

Mr. R. B. Wragg [A], of the Department of Architecture, The University, Sheffield, writes:—For some time I have been studying the life and works of John Carr of York. I was, therefore, surprised to see that you gave Carr as being the architect for the south front of Wentworth Castle.

It is true that Horace Walpole gave the credit for the design to the second Earl of Strafford, of Stainborough, but Alfred Booth (*JOURNAL* 25 November 1933) published an agreement which showed that the Earl did, in fact, employ Charles Ross as architect. No documentary evidence has, to my knowledge, been provided linking Carr with Wentworth Castle.

Carr was superintending architect at Wentworth Woodhouse, a few miles away, for about 40 years until his death in 1807, and was responsible for large alterations to the east front. As the so-called south front at Wentworth Castle actually faces south-east it may also have been known as the east front. This, together with the similarity of the names of the two seats, both formerly belonging to Earls of Strafford, offers the most reasonable explanation as to why Carr is, or was, mistakenly connected with Wentworth Castle. Carr, Walpole and Ross have all been named as the architect for the

south front at one time or another. Platt is certainly a new name.

It seems hardly likely that the Earl would employ Ross, as he did, if Platt were the architect, especially since the latter lived but a few miles away and could easily have superintended the building. The confusion between Wentworth Castle and Wentworth Woodhouse is further brought to mind by reading Sir Reginald Blomfield's *Short History of Renaissance Architecture in England*, in which he says:—'In 1770 he (Carr) designed the east front of Wentworth House, including the great gallery, 180 ft. long by 24 ft. wide and 30 ft. high.' Sir Reginald rightly applies the dimensions to the gallery at Wentworth Castle, to which they really belong.

Mr. Sydney E. Castle [F], architect for the recent conversion work at Wentworth Castle, makes the following comments on the above correspondence. In Avray Tipping's *Country Life* survey of Wentworth Castle Carr remained the author of the south front, even if it was conceded 'that the exceptionally fine taste of his client (the second Earl of Strafford) exercised a beneficial influence over him.' Then Booth touched further on the uncertainty by saying that the list of designers—Carr, Walpole, Ross, and the Earl himself—'would

be extended if the orientation of the so-called south front is corrected.'

Mr. Potts' documentary proofs that John Platt controlled the architectural refinements of this front are unassailable, but there is this to be said; how far does this establish Platt to the exclusion of other members of the team?

It is difficult to accept this work on the south front as other than the result of a combination with a single purpose. There is not the slightest doubt that John Platt, as Mr. Potts justly claims, was responsible for the decorative embellishments, just as the Bowers family took charge of the plain

masonry. My only diffidence in wholehearted agreement with the correction Mr. Potts and Mr. Wragg suggest is that any *single* name should replace that of Carr.

THE ROME PRIZE

Sir,—The subject of the Rome Prize award illustrated in the September 1950 JOURNAL is 'A New College in Cambridge', but, Sir, it looks very second-hand to me.

Cambridge may be architecturally impotent, but need we give it such official and academic encouragement?—Yours faithfully,
E. MAXWELL FRY [F]

Review of Films—19

Symbols of Service

Britain 1948 (Free distribution)

Summary. A technical film designed to supplement instructional courses on the principles of hot water heating by gas for the employees of Ascot Gas Water Heaters. Tracing the need of hot water from earliest times the film shows the making and testing of the various Ascot appliances and gives details concerning installation and maintenance.

Appraisal. Useful for instructing fitters in technical schools, etc., but of insufficient interest to general audiences. Diagrams are well used, and the commentary is adequate, but the whole film tends to be somewhat monotonous. A shorter film in which the approach was simplified and humanized might have succeeded in putting over the subject in a more interesting way. The historical lead in is out of place in a technical film of this kind.

35 sd. 16 sd. 30 minutes. Ascot Gas Water Heaters, Ltd., 255 North Circular Road, N.W.10.

Notes and Notices

NOTICES

Appointment of Assistant Secretary, R.I.B.A.

The R.I.B.A. invites applications for the appointment of an Assistant Secretary with particular responsibility for matters concerning relations with the Press, public, professional societies, other organizations and with foreign visitors. Applicants with or without architectural qualifications will be considered. Salary £750-£1,000, according to qualifications. Forms of application and full details available on request to the Secretary, R.I.B.A., 66 Portland Place, London, W.1.

Session 1950-1951. Minutes I

At the Inaugural General Meeting of the Session, 1950-1951, held on Tuesday 14 November 1950, at 6 p.m.

Mr. A. Graham Henderson, A.R.S.A., President, in the Chair.

The meeting was attended by about 195 members and guests.

The Minutes of the Eighth General Meeting of the Session, 1949-50, held on Tuesday 20 June 1950 having been published in the JOURNAL, were taken as read, confirmed and signed as correct.

The President delivered his Inaugural Address of the Session.

On the motion of The Right Hon. Richard Stokes, M.C., M.P., Minister of Works, seconded by Sir Lancelot Keay, K.B.E., M.Arch. (L'pool) (Past-President), a vote of thanks was passed to the President by acclamation and was briefly responded to.

The President having alluded to the services of the immediate Past President, then unveiled and formally presented to the Institute the

portrait of Mr. Michael Waterhouse, M.C. [F], painted by Mr. David Jagger, R.O.I.

Mr. Michael Waterhouse briefly expressed his thanks to the meeting.

The President presented the R.I.B.A. London Architecture Bronze Medal and Diploma for 1949 to Mr. C. H. James, R.A. [F], for his building, The Wells House (Housing Scheme), Well Walk, Hampstead, London, N.W.3.

Mr. James briefly thanked the President and Council for the honour conferred upon him.

The President also presented a replica of the Bronze Medal to Mr. Alderman R. J. Cleaver, the Mayor of Hampstead, representing the owners of the building, and he and Mr. William Moss, of Messrs. William Moss and Sons, Ltd., representing the contractors for the building, also spoke.

The President then presented Diplomas of Distinction in Town Planning to Mr. Graham R. Dawbarn, C.B.E., M.A. (Cantab.) [F], and Mr. Thomas E. North [F], Borough Architect and Planning Officer to the County Borough of West Ham.

The proceedings closed at 7.30 p.m.

Christmas 1950

The offices and library of the R.I.B.A. will be closed from Saturday 23 December to Wednesday 27 December inclusive.

The R.I.B.A. London Architecture Bronze Medal 1950

The attention of members is drawn to the form of nomination and the conditions subject to which the award will be made for a building built within the counties of London and Middlesex during the three years ending 31 December 1950, enclosed with this issue of the JOURNAL. Any member of the Royal

Institute may nominate any building for consideration by the jury.

Nomination forms must be returned to the Secretary, R.I.B.A., not later than 28 February 1951.

British Architects' Conference, Belfast, 30 May-2 June 1951

The next Annual Conference of the R.I.B.A. and its Allied and Associated Societies will take place at Belfast from 30 May to 2 June 1951. Further details will be published in due course.

The Reception of New Members at General Meetings

The procedure for the introduction and reception of new members at General Meetings has been revised. New members will be asked to notify the Secretary R.I.B.A. beforehand of the date of the General Meeting at which they desire to be introduced and a printed postcard will be sent to each newly-elected member for this purpose. On arrival at the R.I.B.A. new members must notify the office of their presence and will then take their places in the seats specially numbered and reserved for their use. On being asked to present themselves for formal admission, the new members will file out in turn into the left-hand aisle and after shaking hands with the Chairman will return to their seats by way of the centre aisle.

It will not now be necessary for new members to be accompanied by supporters.

Formal admission will take place at all the Ordinary General Meetings with the exception of those on the following dates:

6 February 1951. Presentation of Medals and Prizes.

3 April 1951. Presentation of Royal Gold Medal.

Associates and the Fellowship

Associates who are eligible and desirous of transferring to the Fellowship are reminded that if they wish to take advantage of the next available election they should send the necessary nomination forms to the Secretary, R.I.B.A., as soon as possible.

Licentiate and the Fellowship

By a resolution of the Council passed on 4 April 1938 all candidates whose work is approved are required to sit for the Examination, which is the design portion of the Special Final Examination, and no candidates will be exempted from the examination.

Note.—The above resolution does not affect Licentiate of over 60 years of age applying under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925.

R.I.B.A. Distinction in Town Planning

The R.I.B.A. Distinction in Town Planning is by conferment only, and is limited to Fellows, Associates and Licentiates of the R.I.B.A.

The Distinction is the highest award in Town and Country Planning that the R.I.B.A. can bestow. It is solely intended for members of the R.I.B.A., who have made an outstanding contribution in the field of large-scale planning. Recommendations are submitted to the Council by a Standing Committee set up for the purpose.

Personal applications by candidates will not be entertained; the name of a candidate must be submitted by three sponsors, themselves members of the R.I.B.A., who will be required to submit the following particulars on behalf of the candidate: (a) details of professional qualifications and experience; (b) evidence of his work and experience, such evidence consisting of a list of the candidate's work, together with references to professional journals in which the works have been illustrated; and such other evidence as may assist the Committee in making their recommendation to the Council.

Nominations should be made twice annually on 1 March and 1 November, and should be addressed to the Secretary, R.I.B.A., 66 Portland Place, London, W.1.

Members upon whom the Distinction has been conferred will be entitled to use the designation 'R.I.B.A. Distinction in Town Planning', and it is advised that this should be used in full, or the initials 'R.I.B.A. Dist.T.P.' after the initials 'F.R.I.B.A.', 'A.R.I.B.A.' or 'L.R.I.B.A.', according to the class of membership to which they belong.

The Use of Titles by Members of the Royal Institute

In view of the passing of the Architects' Registration Act 1938, members whose names are on the Statutory Register are advised to make use simply of the title 'Chartered Architect' after the R.I.B.A. affix. The description 'Registered Architect' is no longer necessary.

Cessation of Membership

Under the provisions of Bye-law 21, the following have ceased to be members of the Royal Institute:—

AS ASSOCIATES

Richard Robert Crosby Halahan.
George Henry Hobkinson.
Cyril Albert Jones.
John William Mason.
Mark Mason.

AS LICENTIATES

Arthur Sparks Prior.
Ernest Atkinson Spurgeon.
Francis John Strudwick.
Leslie Charles Stuart.
Ernest Tyler-Berry.
William Liston Walker.
Richard Alan Webber.
Raymond Lionel Wells.
Arthur Young (Bradford).

BOARD OF ARCHITECTURAL EDUCATION

Deferment of National Service

With effect from 1 January 1951 the R.I.B.A. Final Examination and the examinations of the Schools of Architecture recognized for the Associateship of the R.I.B.A. and for registration under the Architects Registration Acts 1931-38 will be modified to the extent that the Examination in Professional Practice will be held separately and taken after candidates have complied with the requirement that twelve months' practical experience in an architectural office or department, or in a suitable technical capacity on building work in course of construction, must be gained after passing an examination recognized for the Associateship or for registration before the Associateship or registration can actually be attained.

The Ministry of Labour and National Service have decided that extension of deferment may be granted to candidates affected by the above regulation. Application for such extension of deferment must be made to the National Service Deferment Boards on Form N.S.294, and must be accompanied by a certificate confirming that a further twelve months' approved practical experience is essential before taking the Professional Practice Examination. This certificate will be supplied by the R.I.B.A. in the case of those candidates taking the R.I.B.A. Final Examination, and by the Heads of the Schools of Architecture in the case of students qualifying by means of a School course recognized for exemption from the R.I.B.A. Final Examination.

COMPETITIONS

'The Builder' Low-cost Housing Competition

THE BUILDER invites architects registered in the United Kingdom, who may collaborate with members of allied professions and the building industry, to submit designs in competition for a terrace house to accommodate two adults and three children, to cost not more than £1,000 exclusive of land, roads and sewers. It should be noted that the competition is for designs only.

Assessors: Sir Lancelot Keay, K.B.E., M.Arch. [P.P.], Mr. Arthur W. Kenyon, C.B.E., M.T.P.I. [F], Sir Stephen Tallents, K.C.M.G., C.B. [Hon. A.].

Premiums: Total £500.

Last day for submitting designs: 17 January 1951.

Conditions may be obtained on application to The Editor, THE BUILDER, The Builder House, Catherine Street, Aldwych, W.C.2.

Deposit £2 2s.

COMPETITION RESULT

Competition for the Design of Concrete Bridges 1 and 2 (equal). Messrs. Atkins and Partners and Mr. Clive Pascall [A], Messrs. Lindsey Drake [A], Denys Lasdun [F], and A. J. Harris, B.Sc., A.M.I.C.E. 3. Mr. Louis Erdi [L] and Mr. A. J. B. Birkmyer, A.M.I.C.E.

ALLIED SOCIETIES

Buckinghamshire Society of Architects

The Buckinghamshire Society of Architects held an informal Dinner and Dance at the Bull Hotel, Gerrards Cross, on Friday 27 October. Guests were received by the Chairman, Mr. F. A. C. Maunder [F] and Mrs. Maunder.

Approximately 120 members and guests attended, the principal guests being Mr. F. Gibberd [F], Vice-President R.I.B.A., attend-

ing on behalf of the President; Mr. C. H. Aslin [F]; Mr. Talfourd Cumming [F], President of the Berks, Bucks and Oxon Architectural Association and Mr. H. F. Hurcombe [F], Chairman of the Oxford Society of Architects.

The toast of the R.I.B.A. and Allied Societies was proposed by Mr. Walter Cowen, who recently toured America as a member of the Productivity team, and was replied to by Mr. Gibberd and Mr. Talfourd Cumming. The toast of the guests was proposed by Mr. Maunder and replied to by Mr. Aslin.

After dinner there was entertainment by artists and dancing continued after the entertainment until 12.45 a.m.

Nottingham, Derby and Lincoln Architectural Society Annual Dinner

Mr. C. F. W. Haseldine, T.D. [F], President of the Nottingham, Derby and Lincoln Architectural Society, presided at the Annual Dinner held at the Black Boy Hotel, Nottingham, on 3 November, and Mr. A. Graham Henderson, A.R.S.A. (President, R.I.B.A.), was the guest of honour. During the evening the President R.I.B.A. presented the R.I.B.A. bronze medal to Mr. F. Hamer Crossley [F], the society's Vice-President, for his design for a school at Littleover (see article on pages 420-421, September JOURNAL). He said that Derbyshire had won the society's award for the second successive time, and he hoped that soon Nottingham and Lincoln would take their turn.

Replying to Mr. C. F. W. Haseldine's toast, 'The Cities of Nottingham, Derby and Lincoln', the Deputy Lord Mayor of Nottingham, Alderman W. Sharp, said that one building that was sadly lacking in Nottingham was a city hall. When the limited opportunities for architects to build came to an end there was a chance for an architect to design a building that would be a worthy companion to Nottingham's Council House. The Mayor of Derby (Alderman M. Lowe, J.P.) also responded.

Mr. Martin Redmayne, D.S.O., J.P., M.P. proposed the toast 'The R.I.B.A. and Allied Societies'. He spoke in laudatory terms of the new House of Commons. Replying, Mr. A. Graham Henderson said that in the building of houses, quality was needed more than quantity, otherwise there was a danger of creating new slums in the future. Nottingham, he said, represented an ancient city growing into a modern one. Such cities were in danger of losing their historic monuments, and it was necessary to appeal to the planners to retain all that was best in their ancient buildings. Councillor Edwin Swale, D.F.C., J.P., acknowledged the Plaque and replica on behalf of the Derbyshire County Council. Mr. F. Hamer Crossley [F] proposed the toast of 'The Guests', and Mr. T. J. Owen (Deputy Town Clerk of Nottingham) and Major K. Dalgleish [F] replied.

GENERAL NOTES

Georgian Group Prize for Measured Drawings
The prize of £25 for the best set of drawings of a Georgian building has been awarded to Norman Edward Hill, a student at the Royal West of England Academy School of Architecture, Bristol. His subject was the Pittville Pump Room at Cheltenham. The assessors were Godfrey Allen, F.S.A. [F] (nominated by the R.I.B.A.), Marshall Sisson, F.S.A. [F] (nominated by the President of the Royal Academy), and S. E. Dykes Bower, F.S.A. [F] (nominated by the Georgian Group). There were eleven entries.

Obituaries

Basil Ionides [F] died at Brighton on 23 September at the age of 66. It is as a personality and for his general culture and interest in the arts rather than as a practising architect that he is likely to be remembered.

In 1929 he redecorated the Savoy Theatre in a sparkling modern manner which was in advance of its time and which killed the rigid theatre tradition of gilt and red plush. All the many new and rebuilt London theatres in the thirties followed Ionides' lead. Interior decoration was his main interest; he decorated rooms at the Savoy Hotel and Claridges Hotel in a manner which while strongly personal was versatile but not mannered. An example of his work as an architect is the range of two-storey flats on the north-east side of Richmond Green.

On his father's side Ionides came of a distinguished Greek family naturalized in England. Born in London in 1884, he was the fourth son of Luke A. Ionides, the witty friend and boon companion of Burne-Jones, whose reminiscences, printed for private circulation, are full of racy stories; his great grandfather, who was Greek Ambassador in London, became a British subject. Educated at Tonbridge, Ionides was articled to Alexander Paterson, of Glasgow, and afterwards worked in London. He was elected Fellow, R.I.B.A. in 1938.

During the 1914-18 war Ionides joined the Navy, and received a commission, but resigned it because he disliked giving orders to men of greater experience than himself. He rejoined immediately as an ordinary seaman, and served in that capacity until he was shell-shocked, when he left the Navy and went into practice as an architect.

In 1940 Buxted Park, his home in Sussex, was completely destroyed by fire. It was a fine Georgian mansion, and valuable paintings, including two conversation pieces by Zoffany, furniture, Persian rugs, embroideries, and china, of which Ionides was an enthusiastic collector, perished. They had been brought from the town house in Berkeley Square for safe storage during the war.

In 1930 he married the Hon. Nellie Levy, daughter of the first Viscount Bearstead, who survives him. They had no children.

William Weir [L], aged 84, a member of the Society for the Protection of Ancient Buildings, in whose principles he was a devoted believer and whose lifetime was largely spent putting them into effect, died on 8 July 1950.

Mr. Weir started his architectural training at the age of 16 in Edinburgh, and went to London two years later in the office of Mr. Phillip Webb. The busiest period of his career was just before the 1914-18 war, and he was the head of a team of skilled craftsmen versed in the art of preservation work, especially mediaeval churches. His specialist knowledge was used in the preservation of Tattershall Castle in Lincolnshire, Hertford Castle, Bodiam Castle, the Guildhall, London, and several of the Cambridge Colleges and old churches of Essex. His repair of the roof of the great hall of Dartington Hall, Totnes, is a masterpiece in the art of restoration. Unfortunately, the first German war deprived him of the valuable help of a number of his skilled assistants, but he was careful to see that the high standard of workmanship which he had established was maintained as far as possible, and in the inter-war years many more ancient buildings were preserved under his supervision.

Walter Alison [4], a prominent Fife architect and a member of a well-known Dysart family, died in Kirkcaldy Hospital on 16 September 1950. He was 63 years old. He practised in Kirkcaldy.

Mr. Alison was the third son of a Dysart master joiner, and began his architectural career with the late Mr. Birrell of Kirkcaldy. He then became a student of the Glasgow School of Architecture, studying in the Technical College and Glasgow School of Art, afterwards going into Mr. Menart's office in Glasgow. He was next employed by Cullen, Lochhead and Brown of Hamilton, with whom his principal work was hospitals and schools.

During the first world war, Mr. Alison served with the Highland Light Infantry, and at its conclusion he went back to Cullen, Lochhead and Brown before starting in practice on his own account in 1920.

He was architect for the Kirkcaldy Technical School, having secured first and second prizes with his designs in competition for this building. He was later appointed architect for the Cameron Bridge Maternity Home, and was later asked to prepare lay-out plans for a complete set of new hospital buildings there, including nurses' homes and recreational facilities for nurses and domestic staff, a general hospital, a hospital for chest diseases, one for the aged and infirm and for children, and X-ray, physiotherapy and occupational therapy departments and an administrative block. Of this lay-out, at present the maternity home and nurses' homes have priority.

Mr. Alison was a Mason, being a member of the Royal Arch Chapter St. Serf of Dysart, No. 514 and Lodge St. Clair of Dysart No. 520. He was a Rotarian.

John H. Stevenson [F] died in Belfast on 7 October. Senior partner in the firm of Samuel Stevenson and Sons, of Belfast, Mr. Stevenson was educated at the Royal Belfast Academical Institution.

Stevenson's father, the founder of the architectural firm, supervised the building of the Belfast College of Technology, and Stevenson himself was the architect of many of Belfast's more prominent structures, including the Classic Cinema, Castle Lane. His current work included the rebuilding of the York Street Flax Spinning Company's Belfast factory, which was destroyed during the 1941 air raids.

He was for four successive years President of the Royal Society of Ulster Architects and a member of the R.I.B.A. Council. He was also an examiner for the R.I.B.A.

A man of wide interests outside his profession, Mr. Stevenson was a well-known member of the Royal North of Ireland Yacht Club. He was keenly interested in motoring events, and was a member of the Ulster Automobile Club and also of the Royal Automobile Club. He was a regular attendee at the luncheon meetings of the Belfast Rotary Club and a familiar figure in the Reform Club. Mr. Stevenson is survived by his wife and a young daughter. His brother, Mr. William J. H. Stevenson [F] and Mr. S. G. Goligher [4] carry on the practice of Samuel Stevenson and Sons.

Victor Hobart Benson Peart [L], who had been Deputy Borough Architect at High Wycombe, Bucks, since 1939, died on 24 October, aged 63.

Mr. Peart was born at Gorleston, Great Yarmouth, and was educated at the Grammar School there, being trained as an architect and civil engineer and for some time serving with the Great Yarmouth Borough Council. In the first world war he served with the Royal Norfolk Regiment and suffered complete deaf-

ness from the effects of gunfire in a coastal bombardment. Shortly after demobilization he joined the staff of High Wycombe Corporation in January 1920.

During his thirty years with the Corporation, Mr. Peart was responsible for the design of many council houses, the Castlefield School, the Health Centre, and many other Council properties. He was, in fact, responsible for the maintenance and improvement of all property under the Council's control, and in the second world war he was responsible for the provision and equipment of war-time nurseries and rest centres.

In his younger days he was an accomplished tennis player, but gardening was always his principal hobby. He leaves a widow, but there are no children.

John Moir Kennard [Retd. A], whose death occurred on 30 September 1950, in his ninety-fourth year, was in practice in London for about fifty years, retiring in 1932. He was articled to the late Mr. Henry Ough, of Austin Friars, Old Broad Street, in 1874, and he early became a student of the Architectural Association, of which he remained a member all his life.

He planned and designed a large number of commercial and industrial buildings, many of which are in Bermondsey, examples being the Vinegar Brewery, Tower Bridge Road, Messrs. H. J. Enthoven's offices and laboratories, Rotherhithe Street, and factories and warehouses for Messrs. Peek, Frean and Co., and Messrs. Pearce, Duff and Co. Other of his works were schools at Aylesbury and Redhill, won in competition, and various private houses. He took the quantities for most of these buildings, and also prepared many of the structural steel and reinforced concrete designs and details in his own office.

At the age of 49 he sat and passed the R.I.B.A. statutory examination for District Surveyors, and subsequently acted as Deputy District Surveyor for Bermondsey on various occasions.

All his life he took a keen interest in music, and much of his leisure time was spent playing the piano and the organ.

He is survived by a daughter and four sons, one of whom, Mr. Cecil Kennard [F], is District Surveyor for Kensington, and another, Mr. Laurence Kennard [F] of Messrs. Kennard and Lowe, continues his practice.

Membership Lists

ELECTION: 10 OCTOBER 1950

The following candidates for membership were elected on 10 October 1950.

AS FELLOWS (13)

Bourne: John Henry [A 1926], Manchester.
Bull: Henry Alexander Harvey [A 1929], Bournemouth.
Dickenson: Douglas Walter [A 1934], Maidstone.
Fisk: Walter William [A 1934].
Fowler: Donald Alexander, Dip.Arch. (Abdn) [A 1928], Leeds.
Hare: Haydon Locksley [A 1933], Birmingham.
Noad: Richard Mervyn [A 1930], Glasgow.
Walker: Peter Russell, T.D., A.A. Dipl. [A 1937].
Wallace: Alexander Frew [A 1933], Glasgow.
Westwood: Bryan Percy [A 1933].

And the following Licentiate who has passed the qualifying Examination:

Hollins: William Edward, Edinburgh.

And the following Licentiates who are qualified under Section IV, Clause 4 (c) (ii) of the Supplemental Charter of 1925:

Ledgard: William Armitage, Leeds.
Yates: Leonard, Stockport.

AS ASSOCIATES (75)

Blackwood: Gerald Moore, Dipl.Arch. (L'pool), Liverpool.
Booth: Dorothy (Mrs.), Dipl.Arch. (Leeds), Amberley, Glos.
Booth: Roger, Dipl.Arch. (Leeds), Amberley, Glos.
Boswell: Eric Stanley, Gravesend, Kent.
Broadhead: Pamela Mary (Miss), Windsor, Berks.
Bruce: Donald Stuart, Glasgow.
Buck: Harold Derek Rogers.
Carman: John Rastall Whitehead, Beeston, Notts.
Chicken: Norman, B.Arch. (C.T.), Cape Town, S. Africa.
Corcoran: Patrick Henry, B.Arch. (Dublin), Khartoum, Sudan.
Davidson: John Wingate, Taunton.
Dawson: Eric Vernon, Dip.Arch. (Auck, N.Z.), Wellington, New Zealand.
Edwards: Ronald, Dursley, Glos.
Fenton: Mark, Dip.Arch. (The Polytechnic).
Geers: Philip Alfred.
Gilling: Ronald Andrew, Sydney, N.S.W., Australia.
Glasstone: Victor Stanley, Cape Town, S. Africa.
Goodwin: Margaret Joan Anne (Miss), Dip. Arch. (The Polytechnic).
Green: John Allan Morrison, Abingdon, Berks.
Hall: Arnold, Lanchester, Co. Durham.
Hart: Reginald Stewart, M.A. (Cantab), A.A. Dipl., Cambridge.
Henman: Godfrey Stanley.
Hollow: James Anthony Rillston, Colyton, Devon.
Howes: Gilbert Percival, Oxford.
Hugo-Brunst: Michael, Cape, S. Africa.
Hyland: Ethel Margaret (Miss), B.Arch. (Sydney), Sydney, N.S.W., Australia.

James: William Paul, Dip.Arch. (The Polytechnic).
Jay: Raymond, Littleborough, Lancs.
Johnson: Martin Arthur, Dip.Arch. (The Polytechnic), Romford, Essex.
Jones: Frank Oxtan, Palmerston North, New Zealand.
Larsen: Gordon James, Dip.Arch. (Auck, N.Z.), Suva, Fiji.
Leece: Eric Victor, Beckenham, Kent.
Lees: Andrew Allan, Falkirk, Stirlingshire.
Lees: Audrey Mary (Miss), B.Arch. (L'pool), Southport.
MacCallum: Peter William Standish, Sydney, N.S.W., Australia.
McClean: Euan Cameron, Auckland, New Zealand.
McGuinness: William, Dip.Arch. (Dunelm), Nairobi, Kenya.
Mackenzie: Thomas Watson.
McLellan: James Michael.
Maddox: Herbert Victor, Kampala, Uganda.
Meyer: William Johann Chapman, B.Arch. (C.T.).
Miller: Maxwell John, Hobart, Tasmania.
Moore: John Wentworth, Cape Town, S. Africa.
Mooton: Peter Wilfred, Dip.Arch. (The Polytechnic), New Malden, Surrey.
Morcombe: Derek William, Dip.Arch. (The Polytechnic).
Morris: David, Bristol.
Munro: Robert Clarence, Christchurch, New Zealand.
O'Connor: Kenneth Stanley, Port of Spain, Trinidad, B.W.I.
Pattenden: Brian Victor.
Perzanowski: Czeslaw Tadeusz, Knebworth, Herts.
Prauss: Henryka Zofia (Mrs.), D.A. (Edin).
Purves: Derek Gordon Ian, Dip.Arch. (The Polytechnic).
Rix-Trott: Geoffrey Alwyn, Auckland, New Zealand.
Robertson: George Palmer, Dip.Arch. (The Polytechnic), Redhill, Surrey.
Rogers: Barbara Mary (Mrs.).

Rutt: Walter Bevan Charles, Adelaide, South Australia.
Shirbon: William Arthur, Goole, Yorks.
Sidwell: Royston Herbert, Dip.Arch. (The Polytechnic), Goodmayes, Essex.
Simons: Murray, Dip.Arch. (The Polytechnic).
Skovgaard: Joakim Anthany, Dip.Arch. (Manchester), Manchester.
Smidowicz: Zbigniew Jan Stanislaw, M.B.E., B.A. (Arch) (Sheffield), Perth, Scotland.
Softley: Frederick Peter, Dip.Arch. (The Polytechnic).
Soltynski: Roman Marian, Cape Town, S. Africa.
Spall: Derek Harvey, Dip.Arch. (The Polytechnic), Bromley, Kent.
Steele: Reginald Goodman, Adelaide, South Australia.
Suthar: Balashankar Tuljaram Khadkiwala, Baroda, India.
Syms: Raymond George, Dip.Arch. (The Polytechnic), West Wickham, Kent.
Taylor: John, Truro, Cornwall.
Tomlinson: Peter Winslow.
Vos: Cedric James, Kimberley, S. Africa.
Watson: Eric, Darlington, Co. Durham.
Wedderburn-Ogilvy: Caryl Eustace, D.A. (Dundee), Dundee.
Weed: Geoffrey Frederick, Dip.Arch. (The Polytechnic).
Wickens: Dennis George, Dip.Arch. (The Polytechnic).
Wright: Charles William Harry, Folkestone.

AS LICENTIATES (13)

Bailey: Lionel Sidney.
Bebb: Maurice Herbert.
Brown: Charles Stanley, Crawley, Sussex.
Denham: Norman Geoffrey, Winchester.
Finch: Thomas Jack, Gravesend, Kent.
Gillard: Henry George, Torquay.
Mackie: John L'Estrange.
Mead: Arthur George.
Smith: Dudley William Frederick, Croydon.
Starkey: Herbert James, Newcastle, Staffs.
Thomas: William James, Birmingham.
Turnbull: Thomas Humphrey, West Hartlepool.
Whitaker: Robert, Burnley, Lancs.

Members' Column

This column is reserved for notices of changes of address, partnership and partnerships vacant, or wanted, practices for sale or wanted, office accommodation, and personal notices other than of posts wanted as salaried assistants for which the Institute's Employment Register is maintained.

PRACTICES AND PARTNERSHIPS

Mr. W. B. Colthurst [A] has retired after forty years connection with the firm of **Samson, Colthurst and Steer**, and **Mr. Robin Shirley-Smith**, A.M.T.P.I. [A], has taken over Mr. Colthurst's share in the practice. The firm will practice as Architects, Surveyors and Town Planning Consultants from their present offices, 1 Hammet Street, Taunton, and 51 High Street, Bridgwater.

Mr. S. Nelson Hewitt [A] and **Mr. John Radford** [A] have entered into partnership under the style of **Hewitt and Radford** at 25 Sidwell Street, Exeter (Exeter 2910).

Mr. John Terry [A], having resigned from the appointment as Head of the Delhi School of Architecture, has commenced private practice in Rawalpindi (Pakistan), where his temporary address will be c/o Lloyd's Bank Ltd. He will be pleased to receive trade catalogues and samples of building materials addressed to him there.

Mr. James Wallace [L] has taken over the practice of the late **Mr. W. A. Gladstone**, and is practising from 172 Bath Street, Glasgow, C.2. There is also a branch office at 41 Moss Street, Paisley. The telephone numbers are Douglas 3831 and Paisley 4375 respectively.

Mr. Henry S. Wood, A.M.T.P.I. [A] will be pleased to receive trade catalogues, etc. at 49 Eldon Place, Newcastle-upon-Tyne, 1.

CHANGES OF ADDRESS

The address of **Mr. H. Cecil Powell** [F] and **Mr. J. Ardern Powell**, M.A. [F], who practise as **Powell and Powell**, is now Grosvenor Chambers, 32 The Terrace, Torquay (Torquay 3725). They previously practised in Lower Terrace, Torquay.

The new telephone number of **Messrs. Robinson and Kay** [A], who practise at Victoria Chambers, 94 High Street, Stourbridge, Worcs, is Stourbridge 58154 (two lines).

PARTNERSHIP AVAILABLE

Fellow offers partnership in North Wales to young Associate, preferably with experience in quantity surveying and general practice. Full particulars to Box 87, c/o Secretary, R.I.B.A.

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